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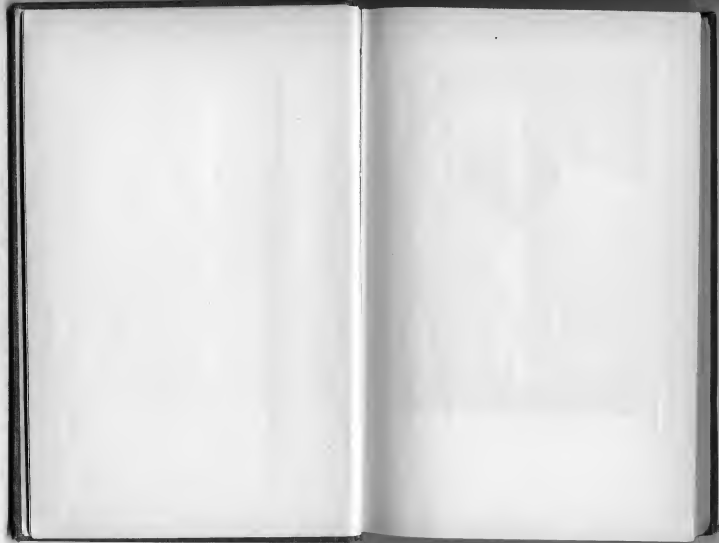


University of Wisconsin

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TYPOPHILE CHAP BOOKS: XIII
A HALF-CENTURY OF TYPE DESIGN
AND TYPOGRAPHY
VOLUME ONE





GOUDY · CRAFTSMAN

A
HALF-CENTURY OF
Type Design
AND TYPOGRAPHY
1895-1945

BY
FREDERIC W. GOUDY
L.H.D. LITT.D. LL.D.



VOLUME ONE

NEW YORK · THE TYPOPHILES
MCMXLVI

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For the Typophiles

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THESE PAGES ARE
PRESUMPTUOUSLY BUT AFFECTIONATELY
DEDICATED TO
BRUCE ROGERS
A CORDIAL AND GRACIOUS FRIEND WHO,
FOR MANY YEARS, HAS BEEN
THE AUTHOR'S
EXEMPLAR AND CONSTANT INSPIRATION

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PROLOGUE

THE writing of these simple annals of a craftsman has been in the main a labor of love. I cannot refrain from expressing a degree of pride in the accomplishment of such a considerable volume of work as is here presented, and my conscience fears neither the accusing fingers of the ghosts of past designers nor an accusation of plagiarism by the living.

In writing the book I have had two purposes in mind, neither of which is an egotistical desire to exploit my own work, nor indeed to set down here anything more than the plain, simple facts of my work as a type designer. My first purpose is to fix unmistakably the paternity of the types themselves, since several of my designs have already been credited in error to others; and my second is to tell something of the personal reasons leading to the designing of them, facts that could not be known so completely to any biographer as to myself.

I am under no illusions as to what I have attempted to do, and while possibly some of my types may now seem a waste of time and effort and material, at the time of their creation they presented problems I wished to solve. No one attains the mountain peak by a single leap, but rather step by step: my type work has been just as simple as that; one design, then another, always striving, always hoping that each new essay would better the designs which preceded it.

As a traditionalist I have taken the essence (as I saw it) of the early craftsmen's work to intensify my own handicraft; but I insist that I have not allowed

myself to be "enslaved by the work of bygone days," nor have I attempted to impose on my own productions the superficialities of the past. "I have never marched in the wake of the latest movements in type design, nor have I been seduced into following the slimy trail of 'art nouveau'." I passed every design I made through the refining fire of study and research, and trusted that the result might bear the stamp of reason. The vagaries of the faddist have never had even a casual interest for me. I have endeavored always to produce thoughtful, dignified type faces of legibility with a degree of distinction and beauty, "freshly risen from the canons of good type design"; attempting to secure in them the negative quality of unpretentiousness and avoiding any fantastic exhibition of self-conscious preciosity.

With little erudition and even less literary skill, I have tried to present my story in an interesting manner, although I fear it can have little interest save to the few who care for type, typography, craftsmanship, and the like. I have plans for more work—to stop now would probably mean the end of life itself. I ask only that it may be said of me too, as it was said of William Morris, that "he sought to do good work within the limits of his own craft."

FREDERIC W. GOUDY

Deerpene
Marlboro-on-Hudson, New York
October 5, 1944

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A HALF-CENTURY OF TYPE DESIGN AND TYPOGRAPHY

INTRODUCTION

WHEN I decided to write about the types I have designed since 1896, my intention was to do little more than to prepare a simple, straightforward, more or less chronological list with brief notes about the facts of their making. But, as I have said in the preface to my *Typologia*, "who, once having begun a book, can resist its own invitations—to quote, to comment, to ponder and amplify?" And that is exactly what has happened here.

A number of years ago I realized that the history of my first seventeen or eighteen types had never had serious attention; the greater part of the drawings and sketches for these early attempts had been burned in the fire which, on January 10, 1908, wiped out my printing office and studio in the Parker Building, on Fourth Avenue at Nineteenth Street, New York City, leaving only records of odds and ends at our apartment on West 117th Street.

By taking these meager relics, adding the bits of information that came to me now and then regarding these types, the facts and incidents of their making which remained in memory, I began to prepare notes regarding each type and, as fully as possible, to add information as new matter came to light. I had not at that time any definite idea of the use I might make of these notes nor in fact any reason for them, except to preserve the facts still fresh in recollection. Occasionally for someone who wanted biographical material I would draw on them, but in the main

they remained simply a part of my store of material to use for talks, magazine articles, etc.

In the fall of 1942, in response to an invitation from the Typophiles, I began the serious preparation of the present Chap Book. After writing some thirty or more pages of manuscript I was taken ill and work on it of course stopped. During a period of slow convalescence I reviewed in memory the work already done and it occurred to me that here I might properly attempt to clear up some inaccurate statements that have gotten into print, and present, to those who know me only by my work, something also of my aims and ambitions.

For myself personally I do not believe there are any hidden springs in my intellectual development that a psychoanalyst could use to advantage. From the very beginning of a career which began most casually, I have never thought of my work other than as the straightaway, everyday work of the shop, always striving to do each separate job as well as I could, and striving also to do the next job, if possible, better.

As I look back on the events of almost half a century, I maintain that for the greater portion of my work I have attempted not merely to follow precedent, but have tried also to add something of myself. And yet, while adding that something, there has never been any intention of foisting innovations (and by innovations I mean novelties in design) on the reader. It has always been my hope with each new type that the reader might discover in it a new degree of beauty, legibility or distinction, rather than the mere fact that it was just another design.

It was never among the dreams of my youth that I would become a writer of sorts, or as has been said "the most prolific designer of types of all time," nevertheless it is a source of great satisfaction to me that during my lifetime some of my type creations have enjoyed a popularity never accorded some of the truly great types of the past during the lifetime of their designers.

And since this introduction is in a sense an unburdening of my soul, I am constrained to acknowledge here that I have always deplored the fact that the first real recognition of my types came from an English writer and English printers, instead of from printers or writers in my own fatherland, and that the acceptance of my types here came only long after their earlier acceptance in England.

It has been my great sorrow too, that I never had a college or university training, a sorrow tempered however by the fact that a college and two universities have honored me with doctorates for my work in type design.

The idea that a designer of types might write a critical commentary on his own work may seem strange. It is unusual, of course, but after all, why not? Who should know better the sources from which his work springs, the influences of its development, the aims and ideals which inspired it, and its excellences or its shortcomings?

In my own case, many articles about me and my work have appeared, a few good—some indifferent. Almost all of them contain slips of the pen; most of them recount obvious facts regarding the types them-

selves, but seldom get into the record the vicissitudes and the items seemingly of little account, that seemed merely to serve their turn, but which probably influenced the course of life itself.

It seems difficult for biographers to agree on the place of my birth, a fact which never has been a secret in any sense of the word. They persist in crediting various towns, in spite of definite information as to the correct place—Bloomington, Illinois—though they usually get the date, March 8, 1865, correct.

I shall not attempt a complete review of my life, contenting myself with a brief statement of my earliest recollections of any art aspirations or incidents that seem to me to have a bearing on the work I have made my own, confining the account as far as I can to those matters in relation to my own typographic offspring.

I have always felt that an autobiography, usually commonplace, is too often an expression of one sort of egotism which I would never attempt, and so what I set down here of an autobiographical nature is intended merely to present those details of a somewhat checkered career which have to do with the record of my work.

As a student of printing, of type design and the work of the early designers, I have seized with avidity upon stray references as to what manner of men those artists might have been, their methods of work, and particularly their viewpoints regarding their own work. Therefore I feel that what I say here may interest students in later years, as presenting certain facts regarding my own work that are

exhibited in the faces of the actual types—facts of which probably I can speak better than another.

My father was a school teacher, later a superintendent of city schools, and a county superintendent of schools when he died. He had been admitted to the bar, and at one time was Judge of the Probate Court. He was the son of a farmer, and was born in a country village in Ohio—Yellow Springs, now the seat of Antioch College. As a boy he was the schoolmate of a boy who later achieved great distinction in political and journalistic life—the late Whitelaw Reid. My father had a number of brothers and sisters, and all (except one) became teachers at some time in their lives, one brother becoming state superintendent of schools for Nebraska.

I have said that I never heard of anyone in our family who ever followed printing as a craft, or showed any artistic tendencies. But when I was only ten years of age I was able to make creditable pencil copies of wood-engravings found in the magazines of the '70's, and strangely enough, after copying one of these carefully, I could make a good facsimile of it from memory. But as I remember, any creative instinct at this time seemed absolutely lacking in my artistic make-up.

In 1876, the year of the great Centennial Exposition at Philadelphia, we were living in Bloomington, the little city in Illinois where I had been born eleven years earlier. This particular year sticks out in my memory as the beginning of my art career.

The City Courthouse occupied a square formed by two north-and-south and two east-and-west streets.

Surrounding the Courthouse grounds was a stone curb, maybe a foot or so high. At the southeast corner of the square, one hot summer afternoon, I came across a man sitting just inside the curb on a camp stool, under a large umbrella. In front of him was an ordinary kitchen table on which was fastened a simple wooden contraption with which he was outlining, on paper fastened under it, the enlarged contours of a photograph. It was the first time I had ever seen a pantograph. At one place it carried a point, at another was affixed a pencil or crayon, and as the man guided the point around the outlines of the photograph, the pencil duplicated roughly the movements of the point and reproduced on the paper the lines traced by the point; to these outlines he later added shading and modeling free-hand.

I watched him as the picture developed, entranced. Seeing my interest, he suggested that I, too, could do it. The wonder of it! I could not tear myself away. As I have said, at this time I was already attempting to copy pictures and here was a sure means at hand. How to get one of these wonderful affairs? The price was twenty-five cents—this I knew because the artist sold several right under my very nose. It occurred to me that the errand on which I had been sent was still unperformed and I began to wonder what might happen on my delayed return home. I don't recall that anything serious did happen, but evidently my enthusiastic description of the apparatus, and my plea for the twenty-five cents, won over an obdurate parent—twenty-five cent shin-plasters were real sums in those days. Soon I was back to the corner where the artist still was demon-

strating his art and wares; the shin-plaster and pantograph exchanged hands. The passage of light through space is a synonym for speed, but I was a serious competitor in getting my new treasure home. With what pride I demonstrated its capabilities to my father and mother!

Several years ago, while driving from New York to Chicago, I suggested to my wife that we detour and take in Bloomington, where I would show her the cottage on East Jefferson Street where I was born. I didn't, however, as the house itself had disappeared; but I did find the site, and also I was able to point out proudly the place on the stone curb where so many years before I had watched the artist demonstrate.

A year or two later we moved to Macomb, Illinois, where there were many potteries, mostly making the simpler things like jugs, jars, crocks, flower pots, etc. I used frequently to watch the potter at his whirling wheel driven by digs of his foot on a treadle, a batch of wet clay on the revolving table with which he would "throw" a jug, then attach a handle, and set it aside to dry and glaze before burning. Even in those youthful days handicraft had a fascination for me. I watched the potter just as I had watched a workman in a Bloomington chair factory turn wooden table legs, stair banisters, chair rounds, and so on, at a lathe a few years earlier.

In Bloomington, when I was eleven years of age, an old lady used to get from this chair factory the wooden frames for chair seats, drilled around the edges with holes in which to insert the long strips of cane which, when woven, formed the seat. She

offered to instruct any of us young fellows how to "cane" a chair in return for two completed seats done for her—which she, of course, would turn into the factory for whatever they paid for such work. Under her instruction I "canned" two seats for her, and afterward did several for our own home and others for the neighbors. Although it is over three-score years since I tried my hand at it, I believe I can "cane" a chair today, the processes are so clear in my mind.

When I was about fifteen, we had moved to Butler, Illinois. I saw an advertisement for a scroll-saw and lathe offered by the then popular boys' magazine, *The Youth's Companion*. It cost \$10.00. To earn the \$10.00 I became janitor of the grammar school of which my father was principal. That I got the job was probably an early case of nepotism, since my only recommendation for it was the fact that I was the principal's son. Anyway, I got the lathe; it was small, and inefficient except for the simplest work, but it did exert a marked influence on my later work—it fostered and crystallized a liking for the mechanical work I was to come back to many years later.

Incidentally, a few years ago while spending the day with Bruce Rogers, at New Fairfield, Connecticut, I was delighted when he showed me a little lathe exactly like the one which I had worked so hard to get more than fifty-odd years before. If he told me where he got it I have forgotten, but it did bring back pleasant memories. He offered to let me have it when I told him of my earlier experience, but to my everlasting credit I did not take advantage of his kind offer.

We remained about two years at Butler and then father was made superintendent of the Shelbyville, Illinois, schools and in 1881 we moved to that interesting little city on the banks of the Okaw. The class of students was unusually good and a number of my school mates I still correspond with and occasionally see. A number of well-known people hail from there: Augusta Cottlow, the pianist, was born there; George R. Wendling, known as the "silver-tongued orator," had his start in Shelbyville; Charles Wagner, the impresario, now in New York, and L. E. Behymer, for many years impresario in Los Angeles; Robert Root, painter, all hail from Shelbyville. Frank Wendling, the brother of George, was my classmate. He too, could orate with all the gestures of a professional speaker and at the graduation exercises my simple oratorical efforts must have seemed weak and colorless in comparison with his more showy exhibition. He and I were the only boys in a class of ten or twelve.

Nell Davis, my first sweetheart, helped me cut more than 3,000 letters out of a maroon-colored flock wall-paper. Out of these I formed the ten commandments and other Bible bits, with which the church trustees *allowed* me to decorate the Presbyterian Sunday School room. They had just had the church painted and the school room papered. I noticed, one morning during the Sunday School class (Nell's mother was in charge of my class), that after the completion of the painting and papering, there were a number of panels formed by the high wainscoting and the picture rail between windows. I noticed also that there were just ten spaces between

the picture rail and the ceiling—why not put the ten commandments in these spaces, to form a sort of frieze around the room?

Later on, and quite likely that very Sunday afternoon, I outlined some letters of the alphabet about three inches high that could be cut out without too much difficulty. I recall their shapes perfectly, and as Bernard Lewis in his *The Man Behind the Type*, says, they were more or less similar to a later type I made which I called "Ornate." I imagine my recollection of the Shelbyville work may unconsciously have influenced me in the making of Ornate.

The next thing was to get permission to do the work. Probably the fact that I offered to do it without charge was an inducement in part to bring the desired permission. As the trestles and paper boards used for his papering by Mr. Blankinship, who was doing the decorating, were still on the premises, it was a simple matter for me, by using his equipment—after cutting the letters for one of the Commandments out of the wall-paper I had selected for its color, etc.—to arrange them in words and sentences on the paper board, properly spaced to fill the actual length available for the panel, and then, after striking a chalk line in the panel, to paste them down as laid out on the board.

The job was simple, but there are an awful lot of letters in the ten commandments. However, I soon developed a technique for cutting them so that all the A's would be similar, and so on with each letter of the alphabet.

I drew the complete original alphabet, each letter of the proper size, on a sheet of stiff wrapping-paper

begged from the dry-goods store, the proprietor of which was himself a trustee and member of the church and cognizant of the work I was about to attempt.

This same store at one time had exhibited in one of its show windows a banner of red sateen I had made for a local organization—a polite order of vigilantes to prevent horse stealing (we were a rural community) called the Rosehill Horse Association. That may not be the exact title—strange too, that I shouldn't remember; it was only sixty years ago—but I can see in my mind's eye the exact appearance of that banner. It was about $2\frac{1}{2} \times 3\frac{1}{2}$ feet in size. Part of the name I painted in gold letters in a curved line in the upper part, over a painting of a trotting horse which I had copied out of an old type-specimen book, with the balance of the name of the concern in a straight line just below the picture. As the work of a local boy it attracted considerable attention—and some criticism—from the local jeweler who set up as art critic. I had painted the horse in motion—a grey horse it was—and of course I didn't make the hoofs of the horse as clear and distinct as they would be shown were the animal standing still. This indistinctness, which I thought suggested movement, was the principal point of the jeweler's criticism—he wanted his details clearcut and well defined, otherwise it wasn't art.

I previously had designed and lettered a large screen for the only billiard parlor the town afforded. It pleased the proprietor very much until I casually mentioned that I wanted three dollars for it, whereupon his interest waned. It was this same summer

that I exhibited at the County Fair a pencil drawing which I had copied from a wood-engraving in a magazine, and, to my surprise, it brought an award of three dollars.

But to get back to the Sunday School work: after drawing the letters on the thick wrapping paper, I proceeded to cut them out carefully with a sharp knife, using them as templates to outline the letters on the back of the wall-paper. They were reversed, of course, so the letters themselves would be upright when cut out. The magnitude of the work began to strike in at this point. Nevertheless, I cut enough letters for one or two of the commandments, pasted them in position and waited for Sunday's verdict as to the project. The effect must have been pleasing as I was not stopped. Then my friend Nell offered to help me cut out the letters. After the first few attempts she did the work effectively and quickly, making my work much easier and giving me more time to devote to the arrangement of the texts.

After the commandments were put up, the bareness of larger panels formed by wainscoting and picture-rail between windows seemed to me to invite treatment and without waiting for permission to decorate them, I inserted Bible texts, using also, in addition to my regular cut-out letters, some ornamental initials I copied out of an old type-specimen book borrowed from the leading newspaper office. These I cut out of gilt paper; and for some of the panels where the arrangement seemed to me to demand a border, I made one by cutting strips of gilt paper to surround the texts selected.

At the back of the altar platform was quite a large

panel and I concentrated on it, using initials and border lines, to present the Beatitudes. I again waited Sunday's verdict. It seemed to be approval; and I went ahead, filling all the available spaces, with the teachers suggesting texts from which I selected the ones that seemed best adapted (and easiest to do) in the spaces presented. I think I must have worked some five or six weeks before finishing the large room.

Just at this time the father of my friend Behymer, a contractor and builder, asked me to go to the little neighboring town of Bethany where he was erecting a church. The church, of course, could not afford real stained-glass windows, but he figured that if the glass were pounced over with white lead, it would give the window a frosted or ground glass effect. I suggested that I could also stencil on each one a simple border design in color that would better simulate the stained-glass effect. This had not occurred to him and he was a bit dubious. So I planned a border and on a large pane of glass which I "frosted" with white paint, I applied the stencil border in blue paint. The effect was good—at a little distance one could almost imagine it actually was stained glass, especially the country layman who maybe had never seen any real stained glass. Mr. Behymer was delighted and I went to Bethany. I had some friends there whom I had visited previously now and then too—there was a girl named Annie Logan who probably was the real reason for those visits. I arranged to board with her parents; Mr. Logan was a lumber merchant and I paid part of my board and lodging by painting for him a long sign for his business place. After I had finished the "stained-glass" work

which took longer than it should (probably on account of Annie) I returned to Shelbyville and found the church people had in the meantime given my mother a check for twenty dollars for me to show their appreciation of my work in the Sunday school room, and a little later, after hearing comments of visitors, the trustees insisted on giving me another check for twenty dollars.

Strange to say, those letters remained on the walls for over twenty years, when the church was redecorated, a metal ceiling put up and my work obliterated by being painted over. In 1923 or '24 Mr. Robert Ballou, then of Chicago, was writing an article about me for *The American Mercury*, and Mitchell Kennerley, reading advance proofs of the article in which Ballou had mentioned my Shelbyville work, telegraphed to the church people suggesting that if any of my work had simply been covered up, he would pay for any labor necessary to bring it to light so that it might be photographed, and that he would also pay for the restoration of the room. The new painting, however, had so completely ruined my earlier work that it was impossible to restore it for photographing.

It was about this time, 1884, that our local baker got a new delivery wagon and asked me if I could paint his name on each side of it. I did, using what today would be called a sans-serif letter—then it was known as "block" letter. I remember clearly that I made each letter the same width and put the same amount of measured space between each. I don't know now how I made my I's, but possibly the name didn't call for any (I don't remember the name

of the baker); so maybe I was saved some embarrassment, as it would have been difficult to make an "I" as wide as an "H" and still be much of an "I."

Later that year I went out to Dakota territory to join my father who had taken up the real estate business.

By this time I was working with him in the office and frequently laid out for printing some of the numerous blanks we required. These I had printed at a nearby town by a printer who did especially good work for that era of typographic monstrosities. Even then, unconsciously, I was developing a flair for typographic arrangement. I purchased a sort of duplicating device which worked (as I now know) on the principle of lithography and with it I executed bits of printing of the blanks and advertisements we needed, and which I drew and lettered.

Life was humdrum enough, but fortunately there were in the little Dakota town quite a number of young men and girls—about the same age as myself, so that we managed to have a good time. Summers were hot and winters cold. I remember well the great blizzard of '88, when over two hundred people lost their lives in Iowa, Nebraska and Dakota—I, myself, was out in it for several hours, and for readers who have never experienced a western blizzard I am free to say I never want to see another.

I spent the next year or two, first in Minneapolis, where I was cashier for a big department store, then in Springfield, Illinois; and finally, in January, 1890, I landed in Chicago.

Since leaving Dakota I had given no thought to typography. My first Chicago job was that of private

secretary for a financial broker, who had become acquainted with me through acting as agent for the sale of Dakota farm mortgages negotiated by my father and me. Since he was familiar with some of the layouts I had made, he had me arrange and have printed for him the prospectuses of his clients, and in this way I came into contact with several Chicago printers.

I remained with him for some months until I got a position with a real estate firm, a position which I held all through the World's Fair and after. Leaving that office I went from one job to another—one with a book concern which specialized in second-hand school books.

At this time I really began to be interested in books as books, in terms of their physical appearance. Fortunately, through regular visits to the large bookstore of A. C. McClurg & Co., I became acquainted with George Millard, who was in charge of the rare book department, and his assistant, Mr. Chandler. Millard noticed my interest in certain productions of the then new private presses—Kelm-scott, Vale, Eragny, Doves—and he went out of his way to show me the new books from these presses as they came in. Thus I came to know something of them. I studied the types used in them and now and then I would buy a book about books, like Gordon Duff's *Early Printed Books*, and Alfred Pollard's *Early Illustrated Books* (which, by the way, I still have). I couldn't afford many, however.

After leaving the second-hand book shop, I had one or two short-lived jobs, and the last one having petered out, I was left more or less (mostly more) on

my uppers. One day I ran into C. Lauron Hooper, an old friend, who asked what I was doing. When I told him "nothing," he immediately offered to help me get started again, and asked what I would like to do. My occasional work at writing and laying out advertisements came to mind and I said "if I had the money I would start a little printing plant to produce advertising booklets." This, mind you, at a time when I hardly knew which end of a type was the printing end. He said he could furnish a small amount of cash if I would contribute my time. Thus the "Booklet Press" was born, but it almost died aborning, for an early commission from a printing broker required new type and thus put us to considerable expense—while the broker who had ordered the work very kindly collected from the customers the amount due us, but by some curious twist of his mentality didn't think it necessary to pay us any of it. We weathered the blow, however, and continued work. A lucky connection with Stone & Kimball brought us the then new "Chap Book" to print.

We had been recommended to the publishers by my friend W. Irving Way, and this connection, I now realize, brought about in me all unaware a new conception of art and literature—by the back door, as it were. I learned something from the exponents of the New Hedonism, although I must confess I didn't know exactly just what it was all about. Yet, in spite of my ignorance, I sensed something back of it all that for me raised typography to a higher plane than mere commercialism. The "Chap Book" opened my eyes to a new world; it brought me into contact through its pages with the writers and artists then

high in the literary firmament. In this way I began my work in that period of transition known as *le fin du siècle*: I belong to the Beardsley period, although actually never a part of it.

Perhaps I may be permitted to interpolate here a quotation from an 1896 magazine which is inconsequential in itself but which, when I came across it while working on the present chronicle, was interesting and almost prophetic to me.

By 1896 I had already become interested in typographical matters and bought such books and magazines on the subject as my meager means permitted. Among my accumulations of typographic odds and ends was a little magazine called *Poster Lore*. This was published by Frederic Thoreau Singleton in the last place in the world where one would look for a bit of "dilettantism"—Kansas City—and was printed "for art students and latter day enthusiasts." This particular number is dated September, 1896, and presented articles mostly about the poster designers of that day: Ethel Reed, C. W. Traver, Will Bradley, Edward Penfield, Claude Fayette Bragdon, Will Carqueville and others.

One article by the publisher about his own "amateur print-shop at the Red-Pale" contained this paragraph: "I can remember with what extravagant enthusiasm and appreciation the promoters of a well-known bibelot in this frontier town carried to their printer a copy of the Chap Book, as an parcel of things new, pleasing and desirable in Typography." He continued, "Here I am reminded of the printing experience of Mr. F. W. Goudy, Chicago, who in connection with Mr. C. L. Hooper, started the

Camelot Press two or three years ago, which establishment, I believe, at one time printed the Chap Book. Although totally un instructed in the art of printing, Mr. Goudy took to it naturally, achieved considerable success and turned out work of decided individuality. As to what Mr. Goudy will accomplish as a designer, it is hard to predict. He does not attempt to cover the entire field of design, but confines himself to such special work as initial blocks, page ornaments, book covers, etc."

Some twenty years ago I became acquainted with Mr. Singleton personally, although I have since lost track of him. I wonder whether he remembers what he wrote so many years ago, or if he would have come close to the facts had he ventured a prediction!

In the same issue of *Poster Lore* is recorded the death of William Morris.

I finally sold my interest in the little press. When we took on the "Chap Book" to print, I had decided that "Booklet Press" wasn't a good name for it, considering its now wider field, and I changed the name to "Camelot Press." After selling my interest in the Camelot Press to George Leland Hunter, who at that time was the foreign rewrite editor on the *Chicago Tribune*, I began looking for other work. The purchaser of my interest didn't find the going as easy as he anticipated and in a few months the sheriff helped him close out the Camelot Press.

And this brings me up to my first attempt at type designing. That it would turn out to be my future profession was not within my wildest dreams.

MY STORY OF THE
DESIGNS

CAMELOT

[Design No. 1]

WHILE operating the Camelot Press, my associate C. Lauron Hooper and I had working for us a young man named Berne Nadall. He was employed to set type, but as a type compositor he wasn't much better than myself. He was, however, something of a decorative designer and did the odds and ends of such work we needed. When I left the Press I remembered his work and tried my own hand at design also. For the want of anything to do, since I was as yet unemployed, one evening, in my small bedroom on Michigan Avenue, I idly drew an alphabet of capital letters in pencil, each letter about five-eighths of an inch high; and as letters drawn on paper are useless in themselves, I sent the sheet to the Dickinson Type Foundry in Boston, from which I had earlier purchased type now and then for the Camelot Press. As the drawing took less than an hour to do, I asked if the drawing was worth five dollars; and to my great surprise, in the course of a week or two, a letter of acceptance came enclosing a check for ten dollars!

Later the Foundry added a lower-case to my capitals, but by whom it was drawn I do not know. I

ABCDEFGHIJKLMNOPQRSTUVWXYZ
&.,':!?-

\$ 1 2 3 4 5 6 7 8 9 0

first saw the type in use while I was working in Detroit in 1897, and the type is still in occasional use even now. A year or so ago, when I was in Atlanta, I was the guest of my old friend Richard McArthur, at one time the advertising manager for the Barnhart Bros. & Spindler Type Foundry in Chicago. He gave me an early illustrated pamphlet about Camelot which had been issued by the Boston branch, but with some changes in the design. I was very glad to have it, as my copies had been burned in the fire in the Parker Building.

UNNAMED

[Design No. 2]

ENCOURAGED by the ready acceptance of my drawings for the "Camelot," a cap font, I attempted another design—this time caps and lower-case. It was an alphabet of slightly inclined letters, not really an italic, as at that time my study of lettering had not reached very far into the traditional side of type design. My work was largely intuitional, if such a term can be applied to type design, and I did not then realize that the "italicness" of a font of type is not a mere inclination of the roman form, but rather that an italic must exhibit a fundamental character of its own, with a disciplined freedom of drawing and an exuberance not possible (or desirable) in the roman forms.

Anyway, I worked diligently at this face, inking in the letters, which were about three or four inches high and drawn on slips of paper, which as I remember were about six by fourteen inches in size. This design too was sent to the Dickinson Foundry in Boston. A little later it came back with the word that if I cared to make a few indicated changes the foundry would consider its purchase, and asking also that a price be set. The suggested changes were made, but before returning the revised drawings to Boston, I showed them to a new-found friend—Clarence Marder of Marder, Luse & Co., type founders, to whom I had previously sold some drawings for a page of type ornaments. I asked Marder's advice as to the amount I might safely charge Boston for the design and he kindly named a higher figure than I, in

my ignorance of such things, had dared to suggest. Marder liked the design and in substance said, "if Boston didn't take it, Marder, Luse & Co. would." Boston did take it and sent a check for the modest sum asked. Whatever became of the drawings I do not know—they never appeared as type. Maybe the foundry was merely encouraging "the young idea how to shoot." This was early in 1897.

A "DISPLAY" ROMAN

[Design No. 3]

MARDER's suggestion that he might buy the italic design, if Boston did not, gave me the idea of making another design and offering it to him. At this time I was becoming more and more interested in decorative design, and was reading with avidity each month the issues of *The London Studio*,* which showed the work of designers like Harold Nelson, R. Anning Bell, C. T. Voysey, Walter Crane, Aubrey Beardsley, and other English artists, and I soon learned to recognize their styles.

It never occurred to me then that some day I might actually meet some of these men, as I later did. Frequently, their designs contained lettering, and one of them showed a letter which I thought I might turn into a type. Using it as a basis I made drawings—which I proudly (and hopefully) submitted to Marder. He did not know that upon his decision my landlady would receive what was due her for room rent, and I could take my belongings and leave for Detroit, where I had just secured a position as cashier of a farm publication. Marder suggested that if my price were not *too high* he would take the drawings and pay for them. I named the same amount I had charged for the Boston design I had shown him. This I thought was good policy, as it was the exact amount *he* himself had suggested I charge the Boston concern when his advice was asked. He purchased the drawings at my figure!

*I still have Vol. I, No. 1, with the first mention of the work of Aubrey Beardsley by my friend, the late Joseph Pennell.

This design isn't very clear in my mind after forty-five years; my recollection is that it was a display letter leaning to the bold side. I can't imagine it was very distinguished, but Marder told me only a few years ago that he remembered it as "pretty good." We must remember that original type designs were not at that time (1897) regular items of purchase by a type foundries; most of their types were produced by their own punch-cutters, and were usually mere variations only of the types of other foundries. At any rate, this particular design was lost in the shuffle and has never appeared. Probably the difficulty of knowing whether a type will sell or not by merely looking at the drawings, without actually cutting the face, had something to do with its non-appearance. The cost of the design itself is but a fraction of the final expense of producing a new type.

By this time I had almost made up my mind that designing type was a precarious business, even though my first three designs had sold, so when I was asked by the publisher of *The Michigan Farmer*, a weekly farm magazine published in Detroit, to become its cashier and bookkeeper, I decided to play safe and accept the position. Marder paid me promptly for the drawings I had submitted to him, and I was able to pay my few debts and leave for Detroit.

As the farm magazine was printed on its own premises I began to spend idle time in the print shop, occasionally laying out some of the magazine's advertising. One of its regular advertisers who lived in Detroit used to come in frequently and we became quite well acquainted. This customer, Alfred Zenger, noticing me working on a layout, asked me to do

something for him to make his advertising more distinctive. One of his commissions, a pamphlet cover, brought from him a criticism of some lettering—a criticism which probably influenced me more in my lettering work than any other single thing. He remarked: "You are not very strong on lowercase, are you?" His remark put me on my mettle and I began then seriously to study roman letter forms. This was about 1898.

After forty-six years it is evident that his simple criticism was, to me, a matter of importance. I have no doubt today that it was the thing that influenced the entire future course of my life; it was not apparent then, of course, but it did really suggest the new path of thought and study I then began to follow.

Some months after I had gone to Detroit, I was delighted to receive a large pamphlet issued by the Kellogg Newspaper Union of Chicago, set in capital letters—my very first letters which I had sent to the Boston Foundry in 1896. The Foundry, without suggestion on my part, had named the type "Camelot" remembering, probably, my previous purchases of type for the Camelot Press. By this time the Dickinson foundry had become a branch of the American Type Founders Company.

While I was still working for *The Michigan Farmer* I drew for Walter Marder, the brother of Clarence, and who was at that time at the Central Type Foundry, St. Louis, the DeVinne roman.

DE VINNE ROMAN

[Design No. 4]

WALTER MARDER asked me to take the then famous DeVinne display type and make a book face of it. As I did not know the original inspiration for the face, I probably made as successful a transcription as anyone could and still retain the DeVinne character in a book weight type; it did not prove as acceptable to printers, however, as the founders hoped. The foundry carried it in their specimen books for some years before finally dropping it. Long after I had delivered my drawings, I learned that the same commission had been given the *original* designer (whose name escapes me) of the DeVinne face who, however, could not get away from the type that inspired it, and in his drawings he lost entirely the DeVinne character, his lettering suggesting only the Elzevir, on which he had based his design.

[SEE COLLOTYPE REPRODUCTION]

In 1899 I lost my job as bookkeeper in Detroit, and returned to Chicago. Realizing that as a bookkeeper I was not of the caliber that develops actuaries or chartered accountants, I decided to abandon that field for good; but what to do? since by this time I had a wife; and food, raiment and housing were strongly indicated. While working in Detroit I had at odd times tried my hand at lettering and minor decoration. I even had made a set of ornamental initials for my friend Clarence Marder (their ultimate destination unknown), and had drawn a cover for *The Inland Printer*, and so on; it seemed then that designing and lettering were the logical things to practice. No sooner thought than done—sublime confidence, or complete astininity, according to the way you look at it.

By making up a few drawings as specimens, which I submitted bravely to A. C. McClurg & Company, Lyon & Healy, Herbert S. Stone & Company, Thomas B. Mosher, Way & Williams, and others, commissions gradually came. I recall that Charles H. Sergel, a Chicago book publisher, was the first to employ me, and I made several book covers for him.

I have never since experienced the thrill that was mine at the sight of a show window of the McClurg book store, piled high with copies of George Ade's *Fables in Slang*, showing the cover which I had designed for Herbert Stone & Company, the publishers of the book.

After settling myself in Chicago I began seriously to try to get commissions for any sort of commercial designs that required lettering and simple decorative features. While in Detroit, I had opened up corre-

spondence with Thomas B. Mosher of Portland, Maine, and as early as 1899 I had done three or four book-cover designs for his "Vest-Pocket" Series, one of which, an edition of Omar Khayyam, attracted quite a bit of attention. This was followed by three other books: *Sonnets from the Portuguese*, *Laus Veneris*, and *Quattrocentistieria*, all in the same format (size $2\frac{1}{4}$ by $5\frac{1}{4}$ inches), but with a different cover design on each, although all of the covers had the same general character. Mosher later issued other items using the same designs. Of course I turned to him now, soliciting other work, and he gave me several small commissions.

In 1899, I had also done several book covers for Mosher's "Old World Series." For these he specified lettering for my designs to match or harmonize with the lettering on the title-pages, which had been done for him by Bruce Rogers. This was the first I had heard of Rogers, and who he was, or what his standing in the art world might be, I didn't learn until two or three years later. Then my friend W. Irving Way, of Way & Williams, showed me a book-cover drawing which he said was by "the great designer, Bruce Rogers." To do what Mosher asked I found impossible; Rogers already had developed a style that was his own and I could merely approximate it in appearance. Mosher found my work "mannered," and I did but little more for him.

I was pleased, however, when I moved to New York City in 1906, to meet him in person in the book-publishing office of Mitchell Kennerley. Mosher was very kind to me and I was his guest one evening at the Grolier Club, where I met for the first time

some of the celebrities of the book world. Thirteen years later, in 1920, I myself became a member of the club and I still retain my membership, one of the bright spots of my literary and artistic life. I have met there such men as Walter Gillis, Charles Scribner, Dr. Kunz, Seymour de Ricci and Dr. Rosenbach. It has been my great privilege to speak there on several occasions, the last time on the evening of April 22, 1943, at an exhibition of my own work.

The work I succeeded in obtaining from A. C. McClurg & Company, Marshall Field & Company, and from some of Chicago's other department stores, attracted the attention of Frank Holme, a newspaper artist of marked ability and versatility. He conceived the idea of establishing a "School of Illustration," and invited a number of leading Chicago illustrators to join his teaching staff. In addition to the artists, he asked several well-known men in other lines to serve as advisors. He surprised me one day by asking if I would teach lettering and design in the school. He couldn't promise much remuneration, but he thought an association with men like Edgar Cameron, Will Carqueville, John T. McCutcheon, Joe and Frank Leyendecker, Fred Mulhaupt, Ray Long, William Jean Beauley, E. N. Thayer and J. M. Gaspard might help me in my own struggle for existence. He was getting out a little booklet to advertise the school and I remember the pleasure he took in showing me a proof of the cover, which Joe Leyendecker had drawn on the stone for lithographing. I immediately offered to letter the title page. The little booklet contained brief accounts of the work of the instructors, with a portrait of each.

Well, I began work as an instructor and it was the best thing I ever did. I had to study harder than any student who came under my tutelage, but I managed to keep at least *one* lesson ahead of the class. I worried a good bit about my progress when I would notice Frank listening to me at times as I talked to my class, and I wondered how soon the axe would fall. One day he surprised me by inviting me to luncheon and during the meal casually remarked that he had been following my work at the school; he thought I had made my course interesting, and "would I be angry with him if he gave me fifty dollars?" I could have kissed him.

It was in the school that I came in contact with the late letterer and type designer, Oswald Cooper, a most lovable character. Here I also became acquainted with William A. Dwiggins, who had been attending the Art Institute to study illustration but wasn't getting on as well as he wished. One day he visited my class and heard me talk regarding decorative design and lettering—talk which, he says, opened up a new concept of design to him. He left the Institute and came over to the School of Illustration. Several artists who later achieved world-wide distinction got their start in art in the Frank Holme School. Harry Hirschfield, the well known radio commentator, was also a pupil who showed great ability as an art student. Alas! what the radio gained, art lost.

While still teaching in the Holme School I met W. W. Denslow, a newspaper artist. Denslow conceived the idea of illustrating and lettering *Mother Goose*, to be published by McClure, Phillips & Com-

pany of New York. He had lettered the title page and one or two of the jingles, when he realized that as a letterer he was a much better illustrator. I think it must have been Frank Holme who suggested to him that maybe I could more easily do the lettering he required. He came to me and I said I would letter one or two pages for him and he could then decide whether he wished me to do the work. I did the "Humpty-Dumpty sat on a wall" page, which pleased him. After looking over the copy, I found a number of the rhymes required only four to six lines of lettering, a few longer, and I named a price of two dollars each page for the work. He was amazed—he had expected to pay much more for the lettering. Another thing he liked was the rapidity with which I turned it out (I needed the money).

Later, Denslow brought Elbert Hubbard of the Roycroft Press, with whom he at one time had worked in Aurora, New York, to see me, and I did a number of bookplates for Hubbard, for which he solicited orders through his advertisements in his *Philistine* magazine. Some years ago in a copy of *The Book Lover*, a quarterly magazine, I saw reproductions of a number of the bookplates I had made for Hubbard, bearing the captions "designed by Elbert Hubbard," though each one bore my initial "G." Hubbard went down with the *Lusitania*—as did my friend Herbert Stone.

But to get back to Denslow's *Mother Goose*: To do the lettering expeditiously, I developed a form of letter at once distinctive and, for me, easy to execute more or less rapidly. The ascenders and descenders were short, the height of the short letters like a, o, c,

e, m, n, etc., was noticeably high in relation to the ascenders and descenders. To my surprise, a little later on, the Inland Type Foundry of St. Louis, without consultation with me, brought out a new type copied—not inspired—from my Denslow lettering, and added insult to injury by naming it "Hearst."^{*}

Denslow always signed his work "Den," with a hippocampus (sea horse) in silhouette in connection with the "Den." He came to see me in the Parker Building before the fire, but later I lost track of him.

The Chicago printer who made the book for Denslow told me that often his six- or seven-year-old son sat on his lap evenings and the boy would go over each page of the *Mother Goose*, reading the jingle aloud, and when he came to the colophon: "The verses in this book have been hand-lettered by Fred. W. Goudy," he would read that too, as one of the *Mother Goose* rhymes. My copy of the book burned in the fire of 1908, but a dear friend who was one of my pupils later at the Art Students League in New York gave me a copy on finding that I had none.

Then, for several years, type design apparently occupied me not at all. Whether I made no attempts at getting type commissions, or whether I was too busy at my regular designing work to think of types, is not clear after the lapse of years. It is possible, however, that the Pabst and Powell types (later described) were drawn during this time. My facility and prolificity in lettering already had attracted the attention of Marshall Field & Company, Hart Schaffner & Marx, Lyon & Healey, Kuppenheimer & Company and others.

^{*}Note Powell type, No. 7, for fuller details of this lettering.

My work with A. C. McClurg & Company brought me more or less into contact with the rare book department then in charge of George Millard and, as I have already mentioned, he noticed my interest in the printing of Morris, Ricketts,^{*} and Cobden-Sanderson, and very kindly went out of his way to show me the new things received. It was the types in these books and their use that decided me to make a deeper study of early printing and to buy as many books about printing as I could—books I still have, and treasure, too. Cobden-Sanderson's *Ideal Book*, which I could ill afford but could not resist buying, was one of the items that later influenced the founding of the Village Press. I had to sell it, however, to help fight the wolf at the door, and it was not until a year or so ago that a dear friend, knowing the story of this particular item, bought a copy as a Christmas present to me.

^{*}Charles Ricketts, one of the proprietors of the Vale Press, had designed the Vale type and it was this type in the *Poems of Sir John Suckling* that really inspired my study of private types.

PABST ROMAN

[Design No. 5]

WHILE I was pursuing my avocation in Chicago, some lettering of advertisements for the Pabst Brewing Company, which I had done for the advertising manager, Joseph Kathrens, and placed through the J. Walter Thompson agency, attracted the attention of Mr. Powell, advertising manager for the department store of Schlesinger & Mayer. He asked me if that particular lettering could be done into type. Drawings were made and delivered to him and paid for. Powell's firm had not realized (nor did I) the amount involved necessary to produce a new type, and decided not to incur the expense of cutting matrices. Powell later approached the American Type Founders Company, who cut a number of sizes, giving Schlesinger & Mayer exclusive use of the face in the newspapers of Chicago for a certain period, after which the design became the property of the foundry and was offered generally to printers.

A B C D E F G H I J K L M
N O P Q R S T U V W X
Y Z a b c d e f g h i j k l m n o p q r s t
u v w x y z *The and & of* Æ Œ
£ \$ ¢ () - ? . , ; ' ! 1 2 3 4 5 6 7 8 9 0

I objected to calling the type "Powell" and asked permission of Colonel Fred Pabst to name it "Pabst," and the Colonel graciously consented. The type is still in use. My friend Lucian Bernhard, the eminent designer, regards Pabst as one of my best designs! And amazingly enough, it was copied abroad under the name "Der Original Haarlemer Type"!

PABST ITALIC

[Design No. 6]

Nor long afterward, in 1903, the American Type Founders Company commissioned me to draw an italic to accompany the Pabst Roman, and this I did. I remember particularly the interest I took in watching the making of the patterns for this type by Robert Wiebking, who engraved the matrices for the foundry. As it was a letter characterized by a freedom of outline which followed my hand lettering, he had considerable difficulty in preserving the subtle ins and outs of my freehand drawing without undue exaggeration of them. I remember also that the foundry paid me \$100. for the design, an unheard-of figure for a type design in those days.

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z a b c d e f g h i j k l m
n o p q r s t u v w x y z A B D G
M N P R T Q u & \$ £ f f f
f f f ? ! ' ; : - ' . 1 2 3 4 5 6 7 8 9 0

POWELL

[Design No. 7]

About the time of cutting the Pabst Italic, Powell left Schlesinger & Mayer to become advertising manager for Mandel Brothers, another large department store. Still type-minded, he asked if I would design a type for his advertising there. Of course, it must be different from Pabst, and yet have the same quality of freedom and spontaneity. Some years before this, as I have told on an earlier page, I had hand-lettered for W. W. Denslow the verses of *Mother Goose*, which Mr. Denslow had illustrated. This letter was distinctive and unlike anything in use in those days. I have also told how it attracted the attention of the Inland Type Foundry of St. Louis, who, without bothering to acquire rights of reproduction, made it into type, and—horror of horrors—named it "Hearst"! The main features of that letter were the short ascenders and descenders with high middles, that is, such lower-case letters as

A B C D E F G H I J K L M
N O P Q R S T U V W
X Y Z & Æ Œ . , ' ; : ! ? -
a b c d e f g h i j k l m n o
p q r s t u v w x y z æ œ
fi ff fl \$ 1 2 3 4 5 6 7 8 9 0 £

m, n, o occupied at least half the body. The appropriation of my stock in trade, as it were, by the foundry, necessitated my developing another form of letter for my own advertising work. I went to the other extreme and developed a letter with long ascenders and short middles—it was this new letter that later became "Pabst" type.* For Powell, now, I designed a letter unlike either Hearst or Pabst by "splitting the difference" between them, that is the height of middles, weight of stems, etc., and presenting some minor differences in handling. Powell submitted the new type design to the Keystone Type Foundry of Philadelphia, who issued it, but what the foundry's arrangement with Powell was, I do not know. I made, however, no objection to the foundry naming it "Powell," as he wished.

I suggested to the Keystone Foundry that I would like to draw an italic for the "Powell," and they almost agreed to the suggestion—but they "were not quite ready to do so yet." Later, ignoring my suggestion, they put out an italic designed probably in their own art rooms; at least I did no more toward it than the logotypes "Th," "of," "and," which I had furnished with the drawings for the Roman, and which the foundry used as a basis for its cutting of the Italic.

And now we reach the beginning of my long list of types intended primarily for book printing.

*It has come to my attention recently that the son of Mr. Powell claims his father designed both the Pabst and Powell letters, but the story herein presents the actual facts of their making. Mr. Powell merely commissioned their design.

VILLAGE

[Design No. 8]

THE Village type came (rather indirectly) to be the private design of the Village Press and continued as such for a number of years. In 1903, I was doing free-lance designing, and had received a commission from Kuppenheimer & Company, one of my regular customers, to design a type for use in their advertising. As I have said in the little book, *The Story of The Village Type*, published (1933) at the Press of the Woolly Whale:

"The commission . . . was welcomed, and I began the work, taking suggestions for my forms more or less from the types of Jensen, as exhibited in Morris' Golden type, the Doves, Montaigne, Mettymount, and types of that ilk. What an ancestry for an advertising face!

"In due time the drawings were completed, submitted to Mr. Weinstock, advertising manager for Kuppenheimer's, and thoroughly approved by him. The question then arose regarding the cost of producing matrices, and while the figure I quoted him was less than half what similar work today would cost, the total expense seemed too much for the treasurer of the clothing firm, who probably figured he was 'buying a pig in a poke' anyway. After discussing ways and means with Mr. Weinstock, Kuppenheimer's finally decided to pay me a nominal sum for my time, and the firm returned the drawings."

Later in the year, the Village Press was established at Park Ridge, Illinois, by Will Ransom and myself. The reclaimed Kuppenheimer drawings, with revi-

sions, were used as the basis for a private type of the Press. The announcement read:

"The design seems based on an early Italian model, but Mr. Goudy disclaims any conscious intention of imitation, rather having evolved it letter by letter as ideas came, taking some of the best modern private faces . . . with critical and careful consideration, selecting and adopting those points in each which appealed to him, making changes, and with one idea finally in mind throughout, that of considering each letter as a pen letter reduced to type with all limitations of material and use as type."

Will Ransom, in his *Private Presses and Their Books*, says that the Village type "contained elements of drawing, subtle curves and delicate joinings, fresh and new and strangely interesting. It was not copied from nor based upon any previous letter, though it had something of a fifteenth-century Italian air about it. One essence it had was in being drawn entirely free-hand,* a startling innovation in those days when mechanical accuracy was the *sine qua non* of all type, at least in this country."

This design, it is said, "shows Mr. Goudy's early genius for lettering. While he frankly acknowledges the sources of his design, the result was unlike any of them. The type, while carrying good color, escapes the somberness of Morris' Golden, for example, and the unpleasant ruggedness of some other contemporary Italian renderings. It has an individualistic feeling, almost of light-heartedness, which is at the same time entirely compatible with its use for serious works." The cast type was destroyed in the Parker

*Every type I have designed has been drawn "free-hand."

Building fire of 1908, but the matrices were saved, as they had been placed in the building's safe; and later they passed into the possession of the late Frederick Fairchild Sherman, who purchased the design and whose widow—I think—still retains it. Sherman used the face for the monumental *Catalog of Dutch Paintings* of the Metropolitan Museum.

[SEE COLLOTYPE REPRODUCTION]



EARLY in 1904 I came across an article on Village Industries, by Sylvester Baxter, in the little magazine *Handicraft* published by the Boston Society of Arts and Crafts. The article mentioned the interesting work of the Arts and Crafts Society at the Village of Hingham, Massachusetts, on Boston Bay. An advertisement of the cabinet work of Vaughan Dennett at Hingham gave me the idea of writing him as to the possibilities of the place for our Village Press. Some weeks later a cordial reply came telling me of a house near his own that was just vacant and could

be rented or purchased, and suggesting that I come down and spy out the land.

A modest windfall made the trip possible. Reaching Boston on a Sunday morning, I took an early afternoon train to Hingham—my first visit to a place beside salt water. Hingham was founded in 1635, only a few years after the landing of the Pilgrims some twenty or thirty miles further south, and everything was strange to my mid-western eyes, as even the people themselves were, to many of whom Chicago would have seemed as strange as Hingham was to me.

I asked my way to Dennett's house, which I found without difficulty. On arriving, I used for the first time in my life an old door knocker instead of pushing a button. I was made welcome, and later conducted up the street to the house he had written about. Built in 1790, quaint and interesting in every way, it seemed well adapted to our purposes, as it had a large room in which I could set up our press. The next day I called on the owner at his office in Boston and arranged to rent it. A day or two later Bruce Rogers and his wife accompanied me back to Hingham so that they too might inspect and, I hoped, approve the place, which they did. On returning to Park Ridge I told Mrs. Goudy what I had seen and of the arrangement I had made, only then asking if she were willing to pull up stakes and try the effete East. She replied that she would "go to Timbuctoo if I wanted to go there."

We removed from Park Ridge in March, 1904, to Hingham, Massachusetts, and I took up the grind of earning a living.

CUSHING ITALIC

[Design No. 9]

WHILE in Hingham, Clarence Marder had me draw for him an italic to accompany the Cushing Roman already produced and shown in their specimen. Whether the italic shown in the specimen of today is the one I drew I cannot be sure, so hazy is my memory of the drawings, but I think the type shown there is mine.

For a while commissions from Chicago came along, but in time they dwindled, and Boston had little or no work for a rank Westerner, although one large department store gave me a few commissions. One concern did, however, commission a type face for *The Boston News Letter*, C. W. Batron's financial journal.

A B C D E F G H I J K L M
N O P Q R S T U V W X Z
a b c d e f g h i j k l m n o p q r
s t u v w x y z & £ \$? ! - ' , ; : .
1 2 3 4 5 6 7 8 9 0

BARRON'S BOSTON NEWS LETTER

[Design No. 10]

Just what sort of a letter I did for Barron is not clear in my mind. It must have been a more or less conventional face to replace one that no doubt had been in use for a long time, and was to be set by hand. Linotypes were not as common in 1905 as now. About all I remember of the face is that I turned the drawings over to the manager, whose name I do not now recall, and received my modest honorarium. Nothing further happened regarding this commission until a year or two later, when, after our removal to New York City in 1906, my friend Marder consulted me about the face. Evidently my drawings had been turned over to the American Type Founders Company for making into types and the Company had had Wiebking cut the matrices. At no time since 1906 has any news of the type come to me.

(Readers who may compare the numbering given the types in this review with that of "The Record of Goudy Types," which was printed by the late Dave Gildea for visitors to the celebration of the 35th Anniversary of the Village Press held at Deepdene, July 23, 1938, will note certain differences in the consecutive arrangement; types indicated herein as No. 10 and No. 14 were remembered and added after copy for the earlier list was prepared. Later consideration of the time of the drawing of the types at Hingham makes the present numbering seem more accurate than that in the chronological list in *The Story of the Village Type*.)

ENGRAVERS' ROMAN

[Design No. 11]

Whether this type was ever cut or not I am not certain. The face was intended for the use of printers in small towns who were without convenient access to the copperplate engraver, and who wished to print wedding invitations, announcements, etc., in a type that would give more or less the effect of engraved work. Today, I would refuse even to consider such a commission; then, my ideas were not so fixed.

I have said elsewhere "the workman in drawing letters should use the technical limitations of the craft in which he works, to its own advantage. He should not endeavor by trickery to obtain results in one material or method that by right belong to others. Nor should he undertake to master that which in the nature of things is not to be overcome . . . he should not draw in line to imitate the technique of a woodcut, or design a type to give the effect of a letter engraved on copper . . ."

I remember making the drawings with Chinese India ink, which I rubbed up from a very fine bit of solid ink from the Columbian Exposition, which had been given me, as it was easier for me to make the very fine strokes and serifs with it than with the Higgins Black ink I ordinarily used. Marder later gave me the original drawings for the face together with the drawings for the Copperplate Gothics, but they were lost in the fire of January, 1939.

COPPERPLATE GOTHICS

[Design No. 12]

I HAD drawn this type for Marder while in Hingham. These drawings, treasured because of their excellence of execution, burned in the fire of 1939. I drew the letters only in the normal weight; from this weight the foundry also made the bold. The type is still shown in the American Type Founders' specimen book and largely used.

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OPQRSTUVWXYZ &
\$1234567890.,':!?-
FWG SAYS: THE OLD
FELLOWS STOLE ALL
OF OUR BEST IDEAS.

CAXTON INITIALS

[Design No. 13]

THESE are a rather clumsy form of Lombardic capitals. At this time I had not given text letters much study and while the forms of these capitals are correct enough, they lack the delicate hair lines which I learned later are an important feature of letters of this kind. Nevertheless, these initials are still shown in the American Type Founders' specimen book.

On one of my visits to the well-known printer John Henry Nash, in San Francisco, I was surprised to learn that he had used them frequently in his printing—I say "surprised" because John Henry never cared much for my types. In a recent little book *About Books*, issued by the University of California Press, the Caxton initials are used on the cover, very effectively stamped in leaf gold; the bold stems giving much of the quality of a mediaeval manuscript letter.

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z

GLOBE GOTHIC BOLD

[Design No. 14]

THIS type, drawn at the suggestion of Joseph Phinney, manager of the Boston branch of the American Type Founders Company, followed in the main certain points which he wished brought out. It never had much vogue and is the least satisfactory (to me) of all my types. Phinney paid me a sum that at that time I considered liberal, and I have never been able to free my mind from the suspicion that he wished to help me financially more than he required such a type for his foundry. It was carried in the American Type Founders' specimen book for years, so some fonts must have been sold. Gerry Powell of the A. T. F. insists that it sold in considerable quantities, but I have never come across many pieces of printing showing it in use.

[SEE COLLOTYPE REPRODUCTION]

CASLON REVISED

[Design No. 15]

WHILE I was working in Hingham, Clarence Marder visited me and suggested that he would like to see a type somewhat like Caslon Old Style but without the spottiness which that celebrated face displays. In Caslon Old Style the strong contrast between the over-black stems of the capitals and the light-weight stems in the lower-case—partly due to the height of the capitals—makes a "spotty" page.

I remember that the design I made for Marder showed some departures from the usual rendering of a traditional type face, and this may account for its non-appearance as type. I fear it would not have proved a typographic triumph, even though it was a painstaking, conscientious effort on my part. Yet Marder paid me the *largest* amount for it I had ever received for a type design up to that time.

LIFE in Hingham had become difficult. We made many friends, among them General and Mrs. Osbourne; Mr. and Mrs. Vaughan Dennett, who were largely responsible for our coming there to live; Honorable and Mrs. John D. Long (Ex-Secretary of the Navy); Reverend Charles Park, now pastor of the First Unitarian Church in Boston; Reverend Louis Cornish, and others, but many of the old-timers found it difficult to take such rank Westerners to their bosoms. A commission to do a book for P. K. Foley, the rare-book dealer in Boston, furnished the money to move to New York, where I hoped I

might find greater opportunities for earning a living. This was in 1906.

On one of my occasional trips into Boston, my friend the late George French, then editor of *Art in Advertising*, told me he had received a letter from Barnhart Bros. & Spindler, type foundry in Chicago, in which they requested him to ask me what I would charge them for a type design. I had, at one time before leaving Chicago for the East, offered Barnhart Bros. & Spindler a type design for which I had the temerity to ask fifteen dollars. The firm kept the design for several months and then returned it with the word that they "didn't know whether it would sell or not." I told French that my idea of price for a type in 1905 was a little different than it was when I was just beginning this work, and to tell Barnhart Bros. & Spindler I wanted \$500 for a new design. I have always feared that, since A. E. Barnhart died a week or two later, the shock was too much for him!

While in Hingham we did a book of poems in Village type for Ex-Secretary of the Navy John D. Long, he taking a part of the edition for his own use while we distributed the remainder. I found Long one of the most delightful and kindly men it has ever been my privilege to know.

When we located in New York, I made some new business connections that kept body and soul together, although little or nothing in the way of type orders developed, and then—

"On the night of January 10, 1908, the Village Press, the Village Type, the books and sheets completed and in process of printing, drawings, sketches,

everything that I had accumulated in five years, was entirely wiped out by the fire that partially destroyed the Parker Building at 19th Street and Fourth Avenue." Nothing remained for me but to go back to my work as a decorative designer and letter artist and begin anew.

One of my new clients was Frederick Fairchild Sherman, a writer and producer of books; I have mentioned him in my account of the Village type. He formerly had been with Charles Scribner's Sons and for him I did considerable lettering—title pages, etc. He had received an order to prepare the *Catalogue of Dutch Paintings on Exhibition at the Metropolitan Museum of Art*, in connection with the Hudson-Fulton celebration in 1909, and he decided that he would like to use the Village type to print it; but the type itself had of course been destroyed. But the matrices had been saved from the fire—they were the only items saved—and I sold them to him. I drew small capitals for the 16-point size, and had matrices for them, and for the capitals in 22-point, cut by Wiebking, who had cut the original matrices for me in 1903.

MONOTYPE No. 38-E and ITALIC

[Designs No. 16 and No. 17]

SHORTLY after the fire, I was approached by a representative of the printing firm of Redfield, Kendrick and Odell, who were printing the original magazine *Life*, using monotype composition. He had suggested to the Lanston Monotype Machine Company that his firm would like to use a new face for that magazine, and if the Company were willing to undertake the work he would ask me what the cost of such a design would be.

The figure I gave for a roman and italic was ridiculously small, and yet I never even got all of the little that I asked, for the negotiator apparently was afraid to quote to the Company the full amount I was expecting. Anyway, I went ahead with my

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abcdefghijklmnopqrstu
vwxyzæœ£\$1234567890

Speaking of earlier types,
Goudy says: The old fellows
stole all of our best ideas:

drawings. At that time I knew absolutely nothing of the Monotype composing machine mechanism, of the die-case and its unit rows, so while my drawings were well enough done, many changes, I fear, had to be made in order to fit my letters to these unit rows, and these changes were made in the Company's drawing room without consultation with me—probably, however, they were as well done as I could have done them. The type finally appeared, but I think long after it was wanted for *Life*.

Just at this time a big department store at 34th Street and Broadway was opened by Gimbel Bros., and the new type was used more or less exclusively by them in their advertising—in fact for a long time it was known as Gimbel, although its official name is 38-E. It has been called, contrary to my wishes, Goudy Old Style and sometimes Goudy Light.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
Z & Æ Œ . , ' ; : ! ? - fi ff ffi fl ffl
abcdefghijklmnopqrstu
vwxyzæœ£\$1234567890

Speaking of earlier types,
Goudy says: The old fellows
stole all of our best ideas.

I have been told that a large number of matrices of this face, with its accompanying italic, have been sold, and are still selling. Occasionally used for book work, it is better adapted to advertising text. Munder-Thompson of Baltimore used it in a distinguished format for the story of the new Woolworth Building, for which I did some of the decorative work; the type was selected by the architect of the building. I was proud of my drawings, but the type itself I never have cared for, although it did have, I must admit, a lot to do with putting me on the typographic map.

Orders for commercial designs increased in number and I was able, in 1909, to make my first trip to a foreign shore. On July 5, I embarked, second class, on the old White Star S. S. *Cedric* for London, via Liverpool. After leaving Queenstown, Ireland, something went wrong with the steamer's power plant, and we were landed at Holyhead, North Wales, instead of at Liverpool, and then sent on to London by rail. While I didn't reach Liverpool on that trip, I did see something of North Wales, for which I am glad, as I probably shall never get to make a much-desired walking trip there.

On this first trip abroad I came across nothing especially typographic, except what I saw at the British Museum. William Dana Orcutt had given me a letter to Alfred Pollard, Keeper of the King's Books at the Museum, and he went out of his way to show an unknown typographic upstart many things there which mere tourists would not ordinarily see. In an article I wrote for the *Philobiblon* (Vienna, 1924) I detailed more fully my visit with him. I had also a letter, I think, from Bruce Rogers to Emery Walker, later Sir Emery. He was most kind, inviting me to dinner at "Gatti's" and to his house after dinner, where he showed me his collection of Morris treasures. He gave me his bookplate, printed for him by Morris. This was the first of many visits with him in after years. He gave me a large photogravure portrait of Morris made by him in his own shop, which he inscribed for me and which I cherish today in my own studio.

IN 1910 I got together, in my home in Brooklyn, a type cabinet, some quaint types, and a small Golding "Official" hand-lever printing press, with a 9" x 12" chase. I gave this press, a few years ago, to my friend Earl Emmons, who has printed a number of charming bits on it. The Village Press was again alive but not particularly active. A little book of *Songs and Verses* by Waller was the first issue from the newly-revived press. This particular book was never regularly published or bound and I still have a few copies in sheet form which I have used for Christmas gifts now and then for friends typographically interested.

NORMAN CAPITALS

[Design No. 18]

ABOUT this time I was doing a great deal of designing and lettering for Norman T. A. Munder, formerly of Munder-Thompson Company in Baltimore. He had me design a printing-ink catalog for the George H. Morrill Company of Boston, and the words "George H. Morrill Company" which I lettered occurred so frequently in it that I suggested to Munder that I would have matrices cut for these letters in 24-point and have type cast. He was agreeable and the type cast from these matrices was used in the catalog. Later, I proposed to Munder that I complete the alphabet of capitals used in the catalog and have the additional matrices cut. This was done and the new type called Norman Caps.

I presume Munder still owns these matrices, which probably are lodged in the vaults of the American Type Founders, who cast the types for him. Mr. McArthur of Atlanta, of whom I have previously spoken, gave me a specimen of the face which he had printed while he was advertising manager for Barnhart Bros. & Spindler.

[SEE COLLOTYPE REPRODUCTION]

Up to this point the reconstruction of these details has been hard. Since in January 1908 the records of types already made, and most of the correspondence relating to them, had been destroyed, I have had to glean my facts from meager printed matter, augmented by personal recollections which, while clear—for I have a good memory—are not, of course, infallible. But now (1911) I reach a time when my records are more complete, and when the typographic tide turns: I abandon my "amateur" standing and my life work as a professional type designer really begins.

MITCHELL KENNERLEY, a New York publisher, showed me one day early in 1911 a "dummy" (which I still have) prepared for him by Alvin Langdon Coburn, an English photographer, of "The Door in the Wall," by H. G. Wells with photographic illustrations in photogravure made for it by Coburn, who proposed also to make and print the illustrations which, in the book, would be "tipped in." Kennerley asked me if I cared to plan the arrangement of the book and make whatever decorative features I thought it might require. Of course, I was delighted with such an interesting commission.

The size of Coburn's prints really set the key for its size and shape (11 x 13½"), and I decided to have a couple of trial pages of Wells' copy set in 18-point Caslon Old Face, 38 ems measure. My layout, showing size of page, with position of type and margins indicated, I sent to my friend Munder, in Baltimore. In a few days press proofs of my layout, beautifully printed on handmade paper were received. As I studied them, a feeling of disappointment came over me. Something didn't "click": what was it? I took the pages to Kennerley and told him of my dissatisfaction; naturally he asked what other type would please me more. I replied that I had already gone carefully through specimens for types that seemed suitable and that Caslon was the best I could find. Whereupon he asked "what was wrong with Caslon?" I had by this time decided that the pages presented a spotty appearance, largely due to the

said: "The new face was flexible. Its close-fitting quality made it possible to space words closely without loss of legibility."

I intended at first to cut the design in 16-point only, the size I had planned to use for the Wells book, but I decided that as I was going in debt for one size I might as well "be hung for a sheep as for a lamb"—and I ordered the 12-point size also. Some time later, finding I needed an intermediate size for a book for the National Biscuit Company, I went to Chicago and superintended the cutting and casting of the 14-point size. To meet a deadline as to production, Wiebking, dubious at first, finally consented to attempt a typographic *tour de force*. As each matrix was engraved, it was fired and sent direct to the casters without waiting until all of the 103 characters were engraved, and within ten working days about 600 lbs. of type were shipped to J. J. Little & Ives, New York City, who were to print the book for the National Biscuit Company. This commission gave me an opportunity to renew my acquaintance with Earl Babst, president of the Biscuit Company, whom I had known as a young attorney in Detroit when I was cashier for the farm paper there in 1897-9.

Kennerley type at this writing is over thirty years old, and still sells. In 1920 I made an arrangement with the Lanston Monotype Machine Company giving it the sole reproduction rights in this country, but that did not prevent its misappropriation by a type foundry and a composing-machine company, each renaming it for its own purposes, and selling types and matrices without any return to me. Caslon in London owns the English and Continental rights.

This is the true story of a type which "came about in a most natural and casual way." I have often been amused by imaginary accounts of its provenance by ignorant critics.

After the Monotype Company had made their reproduction of Kennerley—which they did with fidelity to my design, even going so far as to provide a mechanical equipment that would enable the monotype owner to use the composition sizes without changing the "sets" of the type as I furnished it—they added some "Kennerley Open Caps" by cutting a white line through each as shown below. For many places where an initial was needed, the open caps provided a letter which was large enough without being too black.

[Design No. 19A]

A B C D E F
G H I J K L M
T U V & 1 2

FORUM TITLE

[Design No. 20]

While working on my Wells book layout, I felt it would be well to have a heading letter for the titles of the different stories and for use on the title-page. I remembered that when in Rome with my wife in 1910 I had been struck with the inscriptional letters on the Trajan Column, on the Arch of Titus in the Roman Forum, and on stray marble slabs. From one of these slabs I had gotten an interesting rubbing of three or four beautiful capitals, which suggested to me a basis for my new heading letter. With these rubbings to suggest the weight of stems, movement, etc., I began the drawings, not trying, however, to copy or imitate them, or in fact any particular inscriptional letter, but simply to get into my drawings something of the feeling of the monumental characters evolved by the stone-cutters of ancient Rome. It was to be an alphabet of capitals only, for lower-case letters didn't come into existence for several hundred years after Roman times. In a sense, therefore, Forum Title is a composite letter; it is,

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
1 2 3 4 5 6 7 8 9 0 . ,

FWG SAYS THE OLD FELLOWS
STOLE ALL OF OUR BEST IDEAS

however, original in design. It was not copied from any existing inscription: while it does indeed incorporate a number of features common to all the classic lapidary forms of the first centuries of the Christian Era, no inscription exists that will exactly suggest the face as finally cut in type.

Stanley Morison said of Forum Title that "it is a very handsome letter," and Bruce Rogers, in his article on the "Progress of Modern Printing in the United States" for the *London Times* Printing Number in 1912, was kind enough to say that "[Goudy] has already produced one or two fonts distinguished by their successful rendering of classic feeling. Of these the capitals known as 'Forum' are the most beautiful, and have been widely used and imitated." Both the Kennerley and Forum drawings were made within one week's time.

That Forum is a patented face did not deter one type founder from putting out a copy under a different name. When Forum was first offered to printers generally I was amused when a man walked into my office on Madison Avenue one morning and asked "is this the place that sells Forum type?" I said it was, and showed him a specimen sheet of the sizes I could furnish. He picked out several fonts and asked to have them wrapped up. The bill amounted to something like thirty dollars, and as he didn't have a particularly prosperous look I was surprised when he produced a roll of bills at least two inches in diameter tied with string, from which he handed me the amount of my bill. I asked if he had a card, so I could keep a record of the transaction, and he handed me one of cheap pasted circus bristol, set in

five or six types of the 80's. I have often wondered what he wanted my type for, but alas! I have never seen him since.

The Lanston Monotype Company has the sole reproduction rights in this country and the Caslons in London own the English and Continental rights to the face. The face sold well and is still selling after thirty-odd years on the market.

SHERMAN

[Design No. 21]

FREDERICK SHERMAN, of whom I have spoken earlier, was doing some publishing and he decided he would like an exclusive type for his own use. He already had my Village type. I felt that a new type for him should present a marked difference from that face in character. The letter I made for him is one of my disappointments. The drawings were really beautiful, but the type as cut in 14-point proved difficult to use. I had at that time, due to inexperience, concluded that "close fitting" of a type was a *sine qua non*, and in the Sherman type I went to extremes.

For a trial showing of the new face Sherman had chosen Bliss Carman's *A Painter's Holiday* and Bertha set up a couple of facing pages in the new type, from which I pulled some trial proofs to show the quality of impression I wanted; and then sent all the type to Munder for printing. The book was to be on an Italian hand-made paper, which Sherman had imported. My proofs were carefully printed on dampened stock, which permitted a solid black impression with each letter clean and distinct, but Munder endeavored to get the same effect my proof showed by excess ink on dry paper, with the result that many letters practically ran into each other. Where the type now is I do not know, as Sherman and I quarrelled later over other business matters and I never saw him again.

[SEE COLLOTYPE REPRODUCTION]

GOUDY LANSTON

[Design No. 22]

THIS face has had a number of names. In 1912 Robert Hewitt of Ardsley, New York, a great Lincoln enthusiast, commissioned the late Frederic Trevor Hill, a prominent Wall Street attorney and a writer who specialized in articles about Lincoln, to write a book on "Lincoln as a Lawyer." Hill's copy was turned over to me to plan the book, which was to be unlike any other. Not only was I to design a new type for it, but Hewitt had commissioned Mowbray Clarke, the sculptor, to make a plaque for it, two hundred copies to be struck in bronze (ten in silver, and one in gold) in size 1¾ x 2¾ inches. This plaque bore on one face a profile bust of Lincoln, and on the reverse a standing female figure of "Justice," with a sword held crosswise by each hand. This plaque was to be mounted opposite the title page, and, just below it, was to be mounted a thin

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stuvwxyzffflflclæœ\$1234567890

Speaking of earlier types,
Goudy says: The old fellows
stole all of our best ideas.

veneer about ¾ inch wide by 3 or 4 inches long cut from the edge of a board from the actual flooring of Lincoln's office in Springfield.

Whether this page would ever have worked out I do not know, as Hewitt died suddenly, though not before the setting of the pages for the book had been completed. His death left me with the type composition done, the type cut and cast in the 16-point size; but unfortunately I was in no position to carry out the book as we had planned it. Hill had been paid for his work and had little further interest in it, so the proofs and copy were laid aside. I named the type "Goudy Old Style" and put it on the market to try to recover my expense of cutting, etc. Quite recently I was pleased to find Hill's copy, my suggested layout, and proofs of the text of the book, among my papers.

In *Typographica* No. 2, 1912, I said of the type that "it is a sturdy letter free from affectation or caprice. . . . Mr. Goudy believes that in this new letter he has rediscovered a principle in spacing individual letters used by letter foundries before the 16th century, but not since, a principle to which the harmonious quality of a page of Jenson is largely due. Each letter stands on solid serifs of unusual shape which are so planned as to make each letter form continuous with the type body, while maintaining sufficient white space to set each letter off from its neighbor without destroying the unity of the word formed by its separate characters, thus permitting close spacing and avoiding looseness of composition." If I had done the same thing with the "Sherman" type (No. 21), it might have proved less

disappointing. Goudy Old Style was cut in one size only.

Two or three years later, when I made a new face for the American Type Founders Company, I released the name "Goudy Old Style" for this new face to that Foundry, at the request of Robert Nelson, the president, as he thought the name most suitable for the new design. I thereupon renamed my own letter "Goudy Antique." Many years later, when Mr. Best of the Lanston Monotype Company wished to put the face on the machine, he asked permission to name their production of it "Goudy Lanston," in honor of Tolbert Lanston, the inventor of that famous composing machine. Caslon and Company of London own the English rights and they ruined the face (in my estimation) by putting it on standard line, and shortening the descenders to fit; also adding insult to injury by calling it "Ratdolt." It does not resemble Ratdolt's famous letter in any particular. The Caslons cut matrices and sent them to this country—an act contrary to the customary ethics, since the Caslons owned the English rights only—giving Hart, Schaffner & Marx the "exclusive" right to the face. To this I protested, but took no other action against such a breach of rights. I still own the design.

GOUDY ROMAN

[Design No. 23]

LUNCHING one day with Louis H. Orr of the Bartlett Press, at the New York Advertising Club, then located on 24th Street near Madison Avenue, he asked me what an exclusive type for his Company would cost. I probably told him it would depend on the number of sizes he might want, and just what arrangement was made I do not remember; but anyway he said to "go ahead." I already had arranged with Caslon's to engrave matrices and cast type for me, as they were then doing that work for the types they had purchased from me, and I suggested to Orr that, as I was planning to go abroad, probably in June, I would make drawings for him; and if they pleased him, I would take them along and have punches cut by the Caslons.

The drawings were finished in due time and submitted to Orr. I made my steamer reservation, but I didn't hear definitely from Orr until the morning of the day I was to sail. About an hour before sailing time I succeeded in getting a check on account from the firm. Clarence Marder of the American Type Founders Company had, in the meantime, arranged to go with me and I had the pleasure of his company on my visit to Sidney Caslon, managing director of H. W. Caslon & Company who, in a few minutes, agreed to take some four or five new designs from me. This impressed Clarence so much that on our return to New York he reported our visit to Caslon's to Robert Nelson, President of American Type Founders, and suggested that the Company commis-

sion a type from me. The result of his suggestion appears later.

While Clarence and I were in London, rumblings of war began to be felt, and when Sidney Caslon wished to make me a payment, he personally had to go to the British Treasury for permission to let the amount go out of England. He gave me a first and second bill of exchange, one to keep and one to mail to my own address in America. The day following my arrival home I received the bill I had mailed in London—it had come over on the same steamer with me, so in case of shipwreck both it and the one I had with me would have been lost!

Owing to the talk of war, Caslon's would not accept my order to engrave the Orr type and I brought the drawings back with me. I returned to Bartlett-Orr the amount of their preliminary payment, as they had cooled somewhat toward the idea. The drawings lay around for some time, and then Mr. Murray of Barnhart Bros. & Spindler said he would cut some trials for me. I made a few revisions and sent them to him. The matrices he cut were beautifully engraved, very deep and sharp, but the design disappointed me and I did nothing with it at that time. Later, when I was engraving matrices myself, I revamped the design, renaming the face "Goudy Roman." I have in my desk three or four pieces of type cast in the B. B. & S. matrices. Of the face nothing remains but these and a proof, here reproduced, showing the B. B. & S. cutting. This might have been a pleasant, but I fear not a very distinguished, type.

[SEE COLLOTYPE REPRODUCTION]

KLAXON

[Design No. 24]

THE same year (1914) in which I designed the "Goudy Roman," the advertising manager for Lovell, McConnell & Company of Newark, New Jersey, manufacturers of the famous Klaxon Auto Warning Signal, asked me to design a letter for their advertising. I had been working on a design intended tentatively for the Curtis Publishing Company, who paid me for my sketches, but who for some reason or other decided not to go on with the project. I showed these drawings to the president of Lovell, McConnell and he liked them. I finished the drawings and sent them out to Wiebking to engrave matrices. He cut three sizes, but whether he also cast the type I am not now certain. I had the matrices in my possession for a number of years and they were lost in the 1939 fire. Klaxon products were later taken over by General Motors and this design evidently was overlooked, as the Klaxon advertising was merged into that of the larger company. The specimen shown here has been photographed from an advertisement, as no type remains. It was not a fine type, although it did present some unusual details of handling. It was not a bad publicity letter.

[SEE COLLOTYPE REPRODUCTION]

GOUDY OLD STYLE

[Design No. 25]

As I have previously said, Clarence Marder had suggested to Mr. Nelson, president of the American Type Founders Company, that he ought to commission a type from me for the Company. On the occasion of one of my frequent visits to the Company, then located in Jersey City, Marder said Nelson would like to see me. I had never met him in person, but on going into his office I found him very pleasant and affable. He said that Clarence had been telling him of our London experiences and particularly of our visit with the Caslons. He went on to say that I "was beginning to found a type school more or less my own, and would I consider making a design

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z & f i f f f i f f l . , ' ; ! ? -
a b c d e f g h i j k l m n o p q r s t
u v w x y z \$ 1 2 3 4 5 6 7 8 9 0

Speaking of earlier types,
Goudy says: The old fellows
stole all of our best ideas.

for him?" I said I would be glad to, if I could do just what I thought best as to design without interference by the foundry's drawing room. He replied that that was "exactly what he wanted."

I began my drawings; I had at some time or other copied a few letters of classic form from a portrait painting—I have always said "by Hans Holbein," but later search has never brought these particular pattern letters to light. Anyway, I decided that I would attempt to complete an alphabet of capitals along the lines of the letters I had copied. Then came the difficult task of designing a lower-case in perfect harmony with classic capitals which harked back to a period some hundreds of years earlier.

My troubles began. The first proofs of my design from the foundry showed differences from my drawings. I immediately took the matter up with Nelson and reminded him of his promise that my design would be followed exactly. He expressed surprise that it had not been so followed, but I soon convinced him that I was right, and he immediately gave orders that no changes should be made unless, after submission to me, I approved them; and also that the already changed characters should be replaced by others following my drawings exactly. The face, as finally produced, was, I felt, *almost* as great an innovation in type as my Kennerley. It immediately "took" and large quantities have been sold; and it is still selling.

I am almost satisfied that the design is a good one, mated only by the short descenders which I allowed the American Type Founders to inveigle me into giving p, q, g, j, and y—though only under protest.

On a visit to the American Type Founders some years ago by members of the American Institute of Graphic Arts, they were accompanied through the different departments by the Librarian, the late Henry T. Bullen, who, stopping at one of the big automatic casters, which was pouring out an endless stream of glistening types, remarked that the types being cast were the latest from a design by one of the Institute's own members. He went on to say: "Here is where Goudy goes down to posterity, while the American Type Founders Company goes down to prosperity." I fear he was too optimistic on both counts.

From the parent design the American Type Founders Company developed Goudy Bold, Extra Bold and Italics, to form a combination called the "Goudy Family" but with which I had absolutely no part; nor did I ever receive any compensation for this use of my name. Also, by enlarging the small capitals to a height almost that of the type body—thereby increasing the weight of the letters—a new character was developed which was named "Goudy Title." To permit a larger face without kern, the "Q" was redesigned at the foundry to a form which irritates me mightily.

GOUDY OLD STYLE ITALIC

[Design No. 26]

Of course an italic was needed for the roman, and I didn't know just what kind to draw. Up to this time I had attempted only two other italic types, so a good many preliminary sketches were made (for my own satisfaction) before seriously beginning one for Goudy Old Style. I studied many of the older italics and came to the conclusion that except for equivalent weight and general harmony with the roman, there was no rule to be followed for the italic, even in the matter of inclination—notwithstanding Douglas McMurtrie's dictum that the degree of inclination should be 17 per cent. I found that some of the outstanding italics of the sixteenth century had little or no inclination and yet preserved

A B C D E F G G H I J K L
M N O P Q R S T T U V W
X Y Y Z & fi ff ffi fl ffl & Qu
a b c d e f g h i j k l m n o p q r s t u
v w x y z . , ; ! ? - \$ 1 2 3 4 5 6 7 8 9 0

*Speaking of earlier types,
Goudy says: The old fellows
stole all of our best ideas.*

their italic character. Eleven years after I had drawn Goudy Old Style Italic, Stanley Morison said: "The quality of slope is no true test of an italic."

I found, too, that at the time of England's early printer, John Daye, circa 1578, one italic might be used satisfactorily with several romans, so long as lining, height of forms, and harmony as to weight with the roman with which it was used were considered.

Taking the Aldine italic as a starting point for my new font I began my work, and succeeded in producing an original letter which, I believe, constituted the first distinctive italic in modern times. It has been praised by Henry L. Bullen and Stanley Morison, and has been used for some important items by Bruce Rogers and Francis Meynell.

I had found that the principal feature of a good italic was a certain informality, as well as a peculiar elegance and freedom in construction. Henry Bullen said "this distinctive and charming italic face will give the printed page the touch of individuality which the wide-awake printer esteems."

GOUDY CURSIVE

[Design No. 27]

CLARENCE MARDER suggested that the italic I made to accompany the Goudy Old Style roman might have an added utility if I added some characters to give it a still greater appearance of freedom and informality, and also give it something of the quality of hand-lettering. I worked out my own interpretation of early Roman cursive writing, and, with the italic as a foundation, drew a number of capital and lower-case forms, logotypes, flourishes, etc., in the spirit of the italic already made, and which I hoped would, if used with discrimination, brighten an otherwise more commonplace showing.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
A J K N R U Qu Th e g k m
n ~ v w x Qu ct st fs . , ' ' ; ! ? -
~ ~ \$ 1 2 3 4 5 6 7 8 9 0 ~ ~

Speaking of earlier types, Goudy says:
The old fellows stole all of our best ideas.

BOOKLET OLD STYLE

[Design No. 28]

ABOUT this time I drew for the American Type Founders Company a letter simple in construction, plain and unobtrusive, as one of the types called for by an arrangement I had just made with the company to design exclusively for it. Some time later when I was shown proofs of the face (which did not seem terribly distinctive) I gave it the name "Booklet Old Style" after my first press in Chicago in 1895. I do not think the company ever gave the letter any special advertising. I have proofs of it as first cut, but I do not recall ever seeing it displayed in the company's specimen books.

[SEE COLLOTYPE REPRODUCTION]

NATIONAL OLD STYLE

[Design No. 29]

CLARENCE MARDER asked me later that same year whether I could use the lettering I had done for the National Biscuit Company in 1901 or 1902 and make a type approximating it in character. I called his attention to the fact that the lettering he referred to consisted of capitals only, and while it would be easy enough to make a type of those, it would be more difficult to make a lower-case which would not be rather freakish to go with them.

However, I went ahead with the design, adding a lower-case in harmony with the capitals, and it is shown in the specimens of the company. I see it occasionally in printing; one use of it, I recall, is on the cover and title page of *Graphic Arts* issued by

A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z &
 a b c d e f g h i j k l m n o p q r s
 t u v w x y z fi ff fl ffi flf.,;':!?-
 \$
 1 2 3 4 5 6 7 8 9 0

Speaking of earlier types, Goudy says:
 The old fellows stole all of our best ideas.

the Encyclopaedia Britannica for a selection of articles from its 14th edition. It has also been used for captions for movies, owing to its strong but even color. As a display letter it probably compares favorably with many others we could do without.

GOUDYTYPE

[Design No. 30]

THIS letter is one of those drawn as a result of my connection with the American Type Founders Company. I was pleased with it at the time of its making, for I felt it presented a liveliness of handling not hitherto expressed in type. It really did that very thing, but that in itself was not enough to make it a good type. At this time I was beginning to find myself; but as yet neither my studies nor my conclusions had given me the sureness and authoritative grasp of type problems I hope I command today; and I fear I allowed matters of mere technique to influence me—often mistaking excellence in the handling of details for excellence of design.

The foundry made a four-page specimen of Goudytype, showing it in thirteen sizes, and calling it "an original design." One feature of the face was the introduction of roman "swash" capitals among the usual capital forms, and printers frequently inter-

A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Z a b c d e f g h i j k l m
n o p q r s t u v w x y z \$ &
. : ; , - ! ? ' 1 2 3 4 5 6 7 8 9 0

polated these freakish letters into the middle of words set in capitals, where they certainly did not belong. Their occasional use might be desirable as initial letters of words in lines where a touch of quaintness is required, and that is where I intended they should be used.

In the summer of 1942, while in Los Angeles, I was shown some proofs of the face by a printer there, and I had really to study them a bit before I could say what type it was: so completely had it escaped my memory.

ADVERTISERS' ROMAN

[Design No. 31]

READERS of these lines will have to accept my word for it that drawings for this type were made, for nothing remains to substantiate my statement except the memorandum in *The Story of The Village Type* issued in 1933, at a time when the drawings were still intact. Why nothing was done to produce the design I cannot now remember. Probably I wished to make some revisions and just didn't get around to the work. Maybe it's just as well that the drawings burned in 1939, for I don't think they were any too good!

[Design No. 31A]

I had thought that the drawings burned in 1939, but discovered otherwise when in December, 1943, I sent my typographic library and certain materials used in my typographic work to the Library of Congress in Washington. While packing items for shipment, the original drawings for No. 31A turned up, and are here reproduced.

[SEE COLLOTYPE REPRODUCTION]

[Design No. 32]

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ
PQRSTUVWXYZ&Æ
abcdefghijklmnopqrstuvwxyz
æœffiffll...':?-\$1234567890

CLOISTER INITIALS

[Design No. 32A]

"WAD" PARKER of the American Type Founders Company one day called my attention to the large initial "A" which I had used in my book *The Alphabet*, just published by Mitchell Kennerley, and asked me if I would complete for the A.T.F. the remaining letters of the alphabet in the same spirit and character. This I did, and I produced what he was pleased to say "were the best G—d—d initials ever made." Maybe he was a little strong both as to sentiment and appreciation, but Cloister initials have had a long and useful life and are still extensively used and copied. I include them in this account of my types not because they are "types" in the usual sense, but because the foundry actually engraved matrices from my drawings and cast the initials as type in a type mould.

In the *Record of Goudy Types* Cloister initials are inaccurately numbered "93." They are properly placed here, but too late to be given the proper consecutive number without renumbering all of the designs following them. In *The Story of The Village Type* Cloister initials were mentioned as designed in 1916, which is incorrect, since *The Alphabet* was not published until 1918.

[SEE COLLOTYPE REPRODUCTION]

HADRIANO TITLE

[Design No. 33]

IN July, 1910, while Bertha and I were in Paris, we visited the Louvre. One day while strolling through a room devoted to inscribed marbles and monuments of the first centuries A.D., we came across a tablet about four and a half by eight feet in size, inscribed with a number of lines of capital letters in several sizes. I caught the word "Hadriano," and asking Bertha to watch for a guard, I tore a leaf out of my notebook and made a rubbing of three letters which I thought were characteristic. The letters were P, E, and R, and I still have the rubbing.

One evening in 1918 while going through some papers I came across this rubbing and the thought came to me that I might add the other twenty-three letters of the alphabet and from them make a new type conceived in the same spirit as the original inscription.

By eleven o'clock that Sunday night I had traced

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z.,

1 2 3 4 5 6 7 8 9 0 &

FWG SAYS: THE OLD
FELLOWS STOLE ALL

the three letters (correcting only the broken edges) and added what I conceived to be letters that might accompany them harmoniously. I made absolutely no change in the actual weight or form of the three letters which I had rubbed, and in a day or two sent the drawings for the alphabet to Wiebking in Chicago who cut matrices for the 24-point size and cast some fonts for me.

I did not order a large number of fonts cast, as I did not imagine printers would accept such an innovation; but to my surprise I had to re-order frequently to keep up with an unexpected demand for the type. In 1927, after I had begun cutting matrices and casting types at my own "Village Letter Foundry," I made patterns and cut matrices for sizes twelve to thirty-six point.

The University of California Press has used Hadriano in the printing of its diplomas for several years, setting in it some 4000 names of graduates each year. And only recently Bruce Rogers has used the face to print "The Atlantic Charter," with a heading in Forum—using both faces much better than I could have done myself. The Monotype Company owns the reproduction rights.

GOUDY OPEN

[Design No. 34]

THE idea for this type was suggested by the caption of a French engraving used as a frontispiece to Alfred Pollard's *Fine Books*. I say "the idea," because the actual form of my letters followed those of the engraving only in spirit and not in facsimile. As I worked I developed a quality in the forms of the letters which differed from anything I hitherto had produced. The letter forms had something of a "modern" look; but in an attempt to give a quality of interest and legibility which the "modern" types of Bodoni lacked, I bravely increased (unlike Bodoni and his school) the weight of the hairlines, bracketed the serifs slightly, and carried my curves more generously toward the stems. In this way I gave strength to the letters constructively and avoided the appearance in print of a "mere jumble of heavy lines fretted here and there with greyness," a quality in Bodoni's types which requires constant readjustment of eye focus and constitutes the essential fault of his letter.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y
Z & . , ' ; : ! ? - fi ff fl fl fl
a b c d e f g h i j k l m n o p q r s
t u v w x y z 1 2 3 4 5 6 7 8 9 0

GOUDY MODERN

[Design No. 35]

WHEN I had before me the first proofs of my Goudy Open, I put a proof of one of the larger point sizes on my drawing board and filled in the "white line" solidly in ink. I decided that with a minimum of trouble I could thus procure another type which would complement the Open already made, and, as I liked the effect of the solid letter, I ordered the cutting of this second type also, calling it Goudy Modern.

Goudy Modern had its first showing in the quarterly magazine *Ars Typographica*, Vol. 1, No. 2, which the late Hal Marchbanks and I started in the Spring of 1918. The magazine was spoken of highly by every one for whom it was not specifically intended. I figured that the material we wanted to present, "although familiar to most collectors and

A B C D E F G H I J K L M
N O P Q R S T U V W X Y
Z & . , ' ; : ! ? - f f f f f f f f
a b c d e f g h i j k l m n o p q r s
t u v w x y z 1 2 3 4 5 6 7 8 9 0

Speaking of earlier types, Goudy says:
The old fellows stole all of our best ideas.

bibliophiles, would interest the printer disinclined to research, as it would furnish cut-and-dried bits of typographic lore and information not otherwise easily available to him. To the Editor's surprise (and chagrin) printers, for whom the publication was planned, cared for it not a damn, and librarians, book collectors, advertising typographers and other printing laymen, most of whom already had the contents of the magazine in some form or other in their own libraries, bought it." Only a few printers cared for it, even as a specimen of beautiful printing—which it was. In this magazine Goudy Modern had its first showing and description.

Stanley Morison, in one number of *The Fleuron*, says that "it is strikingly handsome in mass . . . The type reads easily, and in spite of the fact that it is, on the whole, a condensed fount, the weight is so nicely judged and the thicks and thins so cleverly adjusted that the effect is rather generous and open."

This face was sold to the English Monotype Company for England and its Colonies. Caslon's, after seeing it in *Ars Typographica*, arranged with the English Monotype Company to issue the face, and the Company agreed to cut a duplicate set of punches, one set for Caslon's use. Their cutting was good but a little too precise, and the face thereby lost that intangible quality of freedom, that indescribable something which the designer would give to the face were he cutting his own punches.

The name "Modern" is perhaps unfortunate, since the face really is not a true "modern" letter, although based on one. It presents here and there some "old-style" tendencies.

COLLIER OLD STYLE

[Design No. 36]

IN THE Spring of 1919 I was invited by Allan Collier of Proctor & Collier, advertising agency, to address a printer's organization in Cincinnati. At the luncheon given me, he asked what it might cost for his concern to have its own exclusive type. We talked over the number of sizes that he needed and other details of its use, including its probable cost. A few days later, on my return home, I received his letter authorizing me to make a design for their use. The agency had its own printing plant.

On my first visit to London in 1909 I had purchased at the South Kensington Museum several sheets of photographs of old types. Among them was one of a type page printed at Basle by Palma Isingrin in 1534. One word of this page contained a lower-case "d" which exhibited a peculiar serif on the ascender—due, I imagine, to damage—but the changed shape gave me an idea for the serifs which I used in the other letters with ascenders in the design I was making for Mr. Collier.

When I had finished my drawings, and before submitting them to Collier, I sent them to Wiebking and had the 16-point size cut. When a proof of this was ready Collier came to New York on one of his frequent trips and I then showed the proof to him. He was very much pleased and urged me to get the other sizes cut as rapidly as possible. Louis Braverman had by this time joined the agency as printer, the Press occupying a new building just erected by the company—one of the finest printing-office build-

ings I ever saw. It presented much of the feeling of the Plantin Press at Antwerp and I think Collier had that celebrated press in mind while building. At one time Braverman prepared, for insertion in a special number of *The American Printer*, a page showing the "Collier Old Style," which seemed to me to give a quality akin to that given by William Morris's Golden type without, however, imitating that famous letter.

Collier's untimely death was a loss to good advertising, good typography, and to mankind. His sterling honesty and sincerity made it a pleasure to work for him, and I greatly deplore the loss of a genuine friend. The world, to me, seems vastly poorer without him.

All of the drawings except one sheet showing the letters "LRJUGS lqurjgs&" were burned in 1939. I recut the ampersand I had made for the Collier font, and used it in my article on "Ands and Ampersands" printed in the *Typophile Diggings from Many Ampersandhogs*, for which book I drew and engraved over sixty "short ands."

ABCDEFGHIJKLMNO
PQRSTUVWXYZabcd
efghijklmnopqrstuvw
xyz&\$,;:-'!?1234567890

GOUDY MODERN ITALIC

[Design No. 37]

ALTHOUGH Goudy Open preceded Goudy Modern in cutting, Goudy Modern Italic drawings were made before cutting the Open Italic. It was a difficult letter to design, yet Stanley Morison in *The Fleuron* says "the italic, though possibly more original" in design than the roman, is consistently conservative in spirit." The face is identical with the Open Italic except that it presents a solid face instead of a white line in its stems. Caslon's bought the English rights, and for it the English Monotype Company cut punches. The American Monotype Company owns the reproduction rights; the design itself is my property.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z
fi ffi fl ffl 1 2 3 4 5 6 7 8 9 0 . , ' ; ! ? -

*Speaking of earlier types, Goudy says:
The old fellows stole all of our best ideas.*

*By way of reply to Mr. Morison, I may say that the roman was definitely based on an existing exemplar, but the italic had no prototype for suggestion—it is original in its details.

GOUDY OPEN ITALIC

[Design No. 38]

Tins italic, intended of course to accompany Goudy Open, is suitable also for use with Goudy Modern. It found its first use in an article in *Ars Typographica* in connection with Goudy Modern. It was an entirely new and original design that would go satisfactorily with many other types irrespective of the roman it primarily was made to accompany. The Monotype Company owns the reproduction rights; the design itself is my property.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q
r r s t u v w x y z . , ' ; ! ? - §
fi ffi fl ffl \$ 1 2 3 4 5 6 7 8 9 0

*Speaking of earlier types,
Goudy says: The old fellows
stole all of our best ideas.*

GOUDY ANTIQUE

[Design No. 39]

This design, begun in 1919, was first shown in drawings which were exhibited on the occasion of the A.I.G.A. printing show at the National Arts Club; I think this was in 1921. No patterns or matrices were cut until 1926, when I used some letters from it to form the word "Typographica" for the title-page of my type specimen No. 4, which presented the types I was prepared to furnish printers at that time.

This cutting represents my earliest attempts at matrix cutting at my newly-established foundry. In 1933, when Melbert Cary was preparing *The Story of the Village Type*, this face was used in the 12-point size (which, with the 14- and 18-point, I had cut in 1930), for the chronological list of my types which was printed therein. In an introduction to this list, I wrote: "In 1925, when I first began to think seriously of producing my own types, it was this type on which I began my experiments in making patterns . . . I tried out various materials and methods before finally evolving the master pattern I now use to produce a metal working pattern, from which the matrix itself is engraved."

My intention was to design a letter which would displace the monotonous "Antique Old Style" or "Bookman" faces. Of the same color or weight as these, the individual letters of my Antique show a greater variety in their forms.

On Thanksgiving Day, 1933, Bruce Rogers was at our home. He asked me what letter I might have

that he could use on the title-page of his little *Champ Rosé*, which Peter Beilenson was printing for him; for the two title words, in the type he had planned to use, made too short a line in one size, and too long a line in the next size. We discussed my Antique (the name I had already given this face) but the same difficulty proved true of it in the existing sizes. He apparently dropped the matter; but while he was still chatting at the table, I went out to the shop, got out my Antique patterns, set the engraving machine and cut matrices for the letters required, in the exact size to give the length of line he wished—making the equivalent of about a 33-point face, which we could cast on a 36-point body. While I was engraving the matrices, my son Frederic had been beating up the caster, and the whole job, from discussion to cast type, was completed that afternoon. Some service!

Opposite the half-title on the three copies of *Champ Rosé* B.R. later gave me, appear these words: "We hereby give thanks to Frederic W. Goudy who on Thanksgiving Day cut the matrices and cast the principal type for the title of this book. B. R., P. B." —to which his name and Peter's are inscribed.

[SEE COLLOTYPE REPRODUCTION]

NABISCO
[Design No. 40]

In Chicago, in 1901 or 1902, I had hand-lettered the words "National Biscuit Company" for that concern. The commission came through their advertising executive, James Fraser, who did not tell me that twenty-five or more designers also had been given the same commission at the same time. A few days after I had delivered my drawing to Fraser, I received a telephone message from him requesting my presence at his office. On arriving there I was shown some forty other drawings of the same words I had drawn, and was then told that mine had won the competition. If I had known it was a competitive affair I might not have accepted the order at all, although *all* the drawings were to be paid for. One nice thing occurred when I presented my reasonable bill; Fraser surprised me by tearing it up in my presence, and asked me to make out another for double the amount.

Practically twenty years later, the New York advertising representatives of the company asked me to make a type for the National Biscuit Company, using letters of the character of those drawn so long before. I didn't like to tell them that I was not sure those letters were the sort that would make a good type to use for their announcements, booklets and advertisements; or that, since I had already made a type for the American Type Founders Company along the same lines, I feared any new attempt might prove too reminiscent of that type. However, I made drawings and had several sizes engraved by Wieb-

king. The Company named it "Nabisco" and used it frequently for booklets and small advertisements. Of late years I have not seen it so often, but I imagine it still is in occasional use.

In 1912 one day while seated at my desk on Madison Avenue, a man came in with a package under his arm. He said he was a lithographer, and had an order to reproduce a drawing which by constant use over a period of years was in pretty bad shape for satisfactory reproduction; he wondered if I could make a good copy of it for him. On opening the package I was amazed to find it was the original drawing I had made in Chicago in 1901 for the National Biscuit Company!

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmno
pqrstuvwxyz
\$ & ? ! ' - . : , 1 2 3 4 5 6 7 8 9 0

LINING GOTHIC

[Design No. 41]

THE drawings for this type were made with the thought of adding more interest to a design of this kind than is usually shown in the printers' "lining gothic"—or as we would probably say today, "sans-serif"—by varying some widths of characters and adding the merest suggestion of serifs to take away the hard and precise ending of the stems usually found in such type.

I sent the drawings to Wiebking, who for some reason did not cut the matrices as quickly as I thought he should, and so I recalled the drawings. Later I made patterns, intending to engrave the matrices myself; but due to the press of other work and probably loss of interest for that particular form of letter I did not get at them. I am egotistic enough to think that some of the commercial success of foreign sans-serif types like Kabel and Futura, which my design antedated, might have been mine if I had gone ahead with the cutting of the design.

One page of my *Elements of Lettering*, published in 1922, shows the letter as drawn; it is shown also in my revised and enlarged *Alphabet* issued by the University of California Press in 1942, and is here reproduced from that showing.

[SEE COLLOTYPE REPRODUCTION]

GARAMONT and ITALIC

[Designs No. 42 and No. 43]

IN the fall of 1920, Mr. Dove, president of the Lanston Monotype Machine Company of Philadelphia, asked me if I would join that organization as their art advisor. After talking the matter over with Bertha, I decided to accept his suggestion although I had been "on my own" since 1900.

On one of my more or less regular visits to the factory to attend meetings to discuss new work, I suggested to Mr. Dove that there seemed to be a movement on the part of foundries to revive some of the old book types and "why should not the Monotype present its products first instead of following the others?" He asked for something more concrete and I said I would bring some sketches for a proposed new letter on my next visit.

I have the four-volume edition of Claudin's monumental *Histoire de l'Imprimerie en France au XV et XVI Siecle* in which the introduction is set in a large letter (about 24-point according to modern measurements) which was attributed to Claude Garamond (1540). I made drawings from this type and submitted them to Mr. Dove. I want here to set down authoritatively that most of the favorable criticism regarding my version of the type is misleading. Its final form as drawn by me was not the result of inspiration or of genius on my part, but was merely the result of an attempt to reproduce as nearly as possible the form and spirit of the "Garamond" letter. I made no attempt to eliminate the mannerisms or deficiencies of his famous type, realizing that

they came not by intention, but rather through the punch-cutter's handling, to his lack of tools of precision and his crude materials; for he worked "by eye" and not by rule.

I did find it impossible to eliminate, in my own rendition of the letter, that subtle something we call "personality," that something made up of items so inextricable as practically to be imperceptible when individual types are compared, yet clearly manifest when the page they form is viewed as a whole. The subtleties of "Garamond's" drawing I couldn't neglect, yet I did not *consciously* include them in my own drawings, and these are the touches that mark my face as belonging to the present and not to the sixteenth century.

ABCDEFGHIJKLMN
OPQRSTUVWXYZ & Æ Æ
ABCDEFGHIJKLMN
OPQRSTUVWXYZ & Æ Æ f i f f i f l f l æ œ ç ð
a b c d e f g h i j k l m n o p q r s t u v
w x y z . , ; ! ? - [(\$ % 1 2 3 4 5 6 7 8 9 0

Speaking of earlier types,
Goudy says: The old fellows
stole all of our best ideas.

Drawings like mine which were made free-hand, were not the sort usually worked from at the Monotype Company, so there was a constant fight to see that the workmen did not "correct" what seemed to them to be bad drawing on my part. If I intentionally gave a letter an inclination of one degree, they straightened it up. My serifs, which had a definite shape, were changed to meet their own ideas, since they "had always made them that way." Finally I went to Mr. Dove and complained that there was little point in my spending maybe hours to get a desired effect, only to have it nullified by a mere artisan's notion of what was right or wrong in my drawings. Mr. Dove thereupon gave orders that my drawings were to be followed *precisely*. One of the superintendents was heard to say that "if anyone bought that type, he must be a d——d fool." This same man, however, when hundreds of sets of mat-

ABCDEFGHIJKLMN
OPQRSTUVWXYZ & Æ Æ
a b c d e f g h i j k l m n o p q r s t u v w x y z
æ œ f i f f i f l f l . , ; ! ? - \$ % 1 2 3 4 5 6 7 8 9 0

*Speaking of earlier types,
Goudy says: The old fellows
stole all of our best ideas.*

rices of my face had been sold, later admitted to me that he was wrong.*

As all that I say herein regarding Garamont roman applies equally to the italic, I do not make a separate story about that face. For the italic I did make a few changes from the original types, where there seemed to me to be obvious slips in founding; changes in inclination, etc., rather than in design.

I suggested the name "Garamont" instead of "Garamond," as that name would show at once that it was a Monotype face, not to be confused with the faces of other concerns also following the same source. The name was found by me in *Notice sur les Types Etrangers du Specimen de l'Imprimerie Royale* about the type "attribuait à Garamont." "Garamont (Latin Garamontius) was used in books where he was named as the publisher." I have frequently been "corrected" by critics for my spelling of the word!

*A statement by the Monotype Company in *The Ben Franklin Monthly* for June, 1923, says that: "Within five weeks after making *Monotype*—the first commercial showing of this face—685 fonts had been sold."

GOUDY NEWSTYLE

[Design No. 44]

A LITTLE book came into my hands in 1920 which had been written by Robert Bridges, Poet Laureate of England, on a suggested revision of our ordinary roman alphabet, a revision which he thought would make it more easy for a foreigner to grasp the differences in words spelled differently but with the same pronunciation. Our English language abounds in such words; for example: *right*, the opposite of left; *rite*, a ceremony; *write*, to form letters or words as with a pen or pencil; and *wright*, a workman.

I was at that time preparing a series of essays on typography, legibility, the first types, and so on, and it occurred to me to add a chapter on "A new literary phonetic alphabet." I decided that to carry out Bridges' plan would prove more or less a makeshift, since he attempted to employ materials already in existence, but which were not always in complete harmony with the type alphabet into which he introduced them.

Bridges had laid down a premise that "it is usually held that any form of phonetic writing must be so dissimilar from the usual literary script as to be illegible without special study of its special symbols . . . on the other hand by choosing new symbols from among the various forms of the old alphabets, it is possible to construct a phonetic script which can be read by anyone acquainted with the ordinary English scripts."

As a designer of types I am not primarily concerned with the questions of phonetics; but with the

question of legibility I am greatly concerned—that is, I am especially concerned with the production of a letter form that exactly and unequivocally expresses what letter it is, and I am only incidentally concerned with its sound or the sounds it represents. My intention, therefore, was to attempt to carry out something of Bridges' idea in a more practical form to make pronunciation generally more easy, but not at the expense of easy readability.

I soon found that any plan which would go far enough to be of real value would also be too radical for ready acceptance by readers; I therefore decided to attempt something more simple, but still something that would have value and which would not require too much special study to grasp.

The written (printed) word constitutes the continuity of language and of learning and provides for its permanence. A literary phonetic alphabet does

A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z &
 a b c d e f g h i j k l m n o p q r s t
 u v w x y z ff fl fl Et . , ' ; : ! ? -
 1 2 3 4 5 6 7 8 9 0

Speaking of earlier types, Goudy says:
 The old fellows stole all of our best ideas.

not necessarily imply or require phonetic spelling. In English it sometimes happens that two words have the same pronunciation as well as the same spelling; in these "homonyms" we have the same letters but entirely different meanings; thus, "league," a treaty, from *ligare*, to bind; "league" from *leuca*, a measure of distance; here a phonetic alphabet would serve no purpose.

Then there is a different class of words which are pronounced the same but spelled differently; these "homophones" spelled phonetically would break the visible connection between them and the words from which they are descended, thus bite, bight; pique, peak, peek; reign, rein, rain; in such cases little would be gained by a phonetic alphabet. But for those words spelled alike but pronounced differently, a new alphabet would fix instantly the different pronunciation, and for those words with identical combinations of letters but which vary in pronunciation, a phonetic alphabet would prove useful; thus (ange)r, (ange)l; h(eight), (eight); (chof)r, (chof)ce, etc.

The alphabet consists of twenty-six letters represented by two forms, capitals and minuscules (lower-case), and of these two forms some differ so greatly that it is necessary to learn them individually—only eight being so similar in form that to learn one is to know the other; C c, I i, J j, K k, O o, P p, S s, Z z. In all, forty forms are required to represent twenty-six letters.

It occurred to me that it would be very worth while to design an alphabet that could be read by anyone, but which at the same time would make

pronunciation more easy. It could be done in part by adding a few extra letters to indicate the hard or soft sounds of g, the long or short sounds of a, e, i, etc. Take, for example, the words "anger" and "danger": what is there to differentiate the two pronunciations of g? But if we print

anger danger

the different pronunciations are clearly indicated.*

I thereupon drew an alphabet to which I added twenty-odd alternate forms, and had Wiebking cut the type for me in 18-point, but I never got around to making any general use of the added quaint characters. The face itself I named "Goudy Newstyle." Its first important showing was in a book for the Grolier Club. The Grabhorns have used it successfully in a number of books, notably the monumental *Leaves of Grass*, Washington's *Farewell Address*, and the handsome folio *A Brief History of Japanese Color Prints*. As I had cut it in only one size, it did not sell largely. When some of the matrices were accidentally damaged, I decided to make new patterns, and I personally recut the face in 1935 (without the special characters) in the 12-, 14-, and 18-point sizes. In the Typophile volume *Barnacles from Many Bottoms* I used the 14-point size for "Retrospectus," an open letter to Bruce Rogers, in which I said: "This letter is set in one of my types which I think you like. I have made new patterns and cut matrices especially for this tribute; the face, in a

*These additional characters were to be of forms already familiar to readers, but made to harmonize in weight and line with the types into which they would be introduced.

sense, by its use here, is dedicated to you in honor of your outstanding achievements in typography."

In 1942 I sold the design to the Monotype Company, who will bring it out after the war is won.

"If (as Morris once said) I were not so damned old," I would again attempt a new "literary phonetic" alphabet.

[SEE COLLOTYPE REPRODUCTION]

GOUDY ITALIC

[Design No. 45]

AFTER coming into repossession of the drawings made for Louis H. Orr of the Bartlett-Orr Press, I decided that an italic would be necessary if and when the Orr type ever was cut, and drawings were made. Unfortunately no patterns were made and of the face nothing remains except the note regarding it in *The Story of the Village Type* chronology: "Exists as drawings. To accompany No. 23."

ITALIAN OLD STYLE and ITALIC

[Designs No. 46 and No. 47]

ON ONE of my regular trips to the Monotype Company in Philadelphia, the then president, Mr. Dove, told me that the Company had a tentative order for two complete monotype equipments, provided they could supply matrices for Cloister Old Style as a part of the type equipment. My reply was, in substance, that the Cloister face was owned by the American Type Founders Company, who had developed it by expensive advertising until it was in great demand, and I didn't think the Monotype ought deliberately to purloin a rival concern's property.

Although Mr. Dove said he felt that all foundries' types were largely obtained by copying or adapting the types of other concerns here, or from foreign sources, and that therefore the Monotype would only be following customary practices if they put Cloister on their machine, he asked me to suggest an alternative type that would make the sale. I said that Cloister was based on, or practically copied from, the type designed in Venice by Nicolas Jenson about 1470; so why not go back to the types of that time and, using one of them as a basis, make a face of the same general character as Jenson's, which would serve today's uses as well as Cloister, but which would not be in any sense a copy or an imitation of it?

Mr. Dove admitted that he was not posted on early types and wanted something more concrete. I told him that on my next trip to Philadelphia I would bring with me enlarged drawings of Jenson's

letter, and also some drawings of the types of Jensen's contemporaries. I would also make some sketches of a letter such as I had in mind which would serve the same purpose as Cloister, but at the same time give the Monotype a standing as an originator rather than as an imitator of any other concern's productions. I carried out my promise as to Jensen, etc., and also made careful drawings of the suggested new face, and was pleased to have Mr. Dove tell me to go ahead with my idea.

Italian Old Style, which I called my new letter, is not an adaptation or copy of any of the early Italian faces, though of course it shows study of them. The individual letters are quite full and round and with their close fitting give an impression of luxuriousness combined with legibility, simplicity and dignity.

Bruce Rogers, who was engaged to make the dis-

A B C D E F G H I J K L M
N O P Q R S T U V W X Y
Z & . , ' ; : ! ? - fi ff ffi fl ffl et st
a b c d e f g h i j k l m n o p q r s
t u v w x y z \$ 1 2 3 4 5 6 7 8 9 0

Speaking of earlier types,
Goudy says: The old fellows
stole all of our best ideas.

tinguished specimen showing of the roman and italic, said of it that it "reminds me strongly and admirably of Ratdolt's fine roman."* Mr. Rogers used as copy for the specimen showing a conversation from Dibdin's *Bibliographical Decameron* and produced a publicity pamphlet worthy of a more ambitious subject. I have as his gift the dummy of the booklet showing his meticulous care for endless details. William Edwin Rudge printed the specimen in masterly fashion. One advertising company had written of Italian Old Style that "they were sorry it wasn't adapted to their work," but the Rogers booklet changed their minds and they later made large use of it.

It is interesting to note that while copies of the booklet could be obtained without charge from the

A B C C D E E F G H I J K L L M
N O P Q Q R S T T U V V W X
Y Z & . , ' ; : ! ? - fi ffi fl ffl et st
a b c d e f g h i j k l m n o p q r s
t u v w x y z \$ 1 2 3 4 5 6 7 8 9 0

Speaking of earlier types,
Goudy says: The old fellows
stole all of our best ideas.

*It was not, however, based on Ratdolt's letter.

Monotype Company, copies of it were also being sold by certain book dealers, located only a few blocks away, as examples of Rogersiana!

I was pleased when B.R. chose Italian Old Style to set the descriptive matter in the title-page border of his fine Grolier Club edition of *Tory's Champ Fleury*. The text was set in Rogers' Centaur type, and my recollection is that at the time of its publication (1927) he had only the 14-point size available—but this was too large to get in all of the matter included in the *Tory* title page, and he found my type would go in the space and harmonize with his text type.

KENNERLEY BOLD and KENNERLEY BOLD ITALIC

[Designs No. 48 and No. 49]

Of these types there isn't much to record. It has long been the fashion among foundries to take a book face and add weight enough to it to make a bold face to give emphasis to words or lines in connection with the normal weight. There would be no difficulty in doing this, if the weight could be added in direct proportion to the *height and width* of each letter; but to be used together in the same line with normal type, the *height* of the normal must be preserved, leaving only the width to carry the weight. Thus the new letter is thrown out of proportion, and preserves little more than a suggestion of the regular face. A bold type should be drawn "bold" at the outset without reference to any other type, if proportion is to be preserved.

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&fiffiffi
abcdefghijklmnopqrstuvwxyz
xyzctst.,':!-(\$1234567890

Speaking of earlier types,
Goudy says: The old fellows
stole all of our best ideas.

Kennerley Bold and Italic were drawn for use with Kennerley Old Style in words or lines requiring special emphasis, or by themselves when color in the mass is required. As the individual characters are not unduly expanded, in spite of the added weight, they make a solid readable page, or display lines not too black when used with more delicate faces. Kennerley Bold and Bold Italic have virility without crudity, and are adapted to simple, compact composition with a quality of bold readability. The New York Telephone Company uses it frequently in its newspaper advertising.

I think I kept the Kennerley character in my bold rendition as well as could be done, but I fear it never had the vogue Monotype hoped for it.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u
v w x y z . , ' ; : ! ? - \$ 1 2 3 4 5 6 7 8 9 0

*Speaking of earlier types,
Goudy says: The old fellows
stole all of our best ideas.*

GOUDY HEAVY FACE and ITALIC

[Designs No. 50 and No. 51]

AFTER Mr. Dove's death, Harvey Best became president of the Lanston Monotype Machine Company. While he had been Mr. Dove's assistant I had come in close contact with him and we frequently discussed, in a free and informal manner, items for future Monotype production. He was quite obsessed with the idea that a very heavy black type would be a good seller and he brought up the question of such a design quite often. As such a letter has little appeal to me I was slow in getting at it, but finally I did. I am quite certain that my design was more or less a disappointment to Best, although he put through an

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s
t u v w x y z f i f f f i f f l f f l f t f t
. , ' ; : ! ? - \$ 1 2 3 4 5 6 7 8 9 0

**Speaking of earlier
types, Goudy says:
The old fellows stole
all of our best ideas.**

order for cutting it. He would, I know, have liked a letter blacker even than the one I made, although I endeavored to show him that to make stems, etc., much heavier than I had, would leave practically no white at all in the "counters"—the open areas inside such letters as a, b, d, e, A, B, D, O, etc.

Of the Heavy Face I said: "it is an original face designed to meet a growing demand for emphatic types for display . . . It has greater weight or color than can be obtained with most of the bold faces, but without freaky or flamboyant features." All I say here regarding the roman applies equally to the italic I made to accompany it.

A B C D E F G H I J K L
M M N O P P Q R S T U
V U W X Y Z & . , ' ; ! ? -
a b c d e f g g h i j k l m n o
p q r s t u v w x y z f i f f f i
f l f l \$ 1 2 3 4 5 6 7 8 9 0

**Speaking of earlier
 types, Goudy says:
 The old fellows stole
 all of our best ideas.**

MARLBOROUGH

[Design No. 52]

THIS letter was made on the assumption that it was to be used for a specific book, but when the matrices were finished I found that the printer who was doing the printing, and who also was to publish the book, had gone ahead with the composition using an existing type without waiting for the one I was making for it. This left me with a type on my hands which I did not especially need at this time.

Wiebking had cut it for me in 16-point. My drawings were made on a nine-inch basis and I did not realize at that time that some features of such large letters, when reduced to type size, would more or less disappear. Just why I made nine-inch drawings for this face I am not quite certain, unless it was that I already had decided to use this dimension in preparing my own patterns for the matrix engraving I was planning soon to take up. Later I did use this size for my master patterns, until I found that a 7½ inch size would give me just as good results and would be easier to make.

I cast up some fonts of Marlborough but did not push the sales, as I planned some revisions in those

A B C D E F G H I J K L M N O P
 Q R S T U V W X Y Z & . , ' ; ! ? -
 a b c d e f g h i j k l m n o p q r s t u v w x
 y z æ œ f i f f f i f l f l & \$ 1 2 3 4 5 6 7 8 9 0

features which did not satisfy me: one feature especially, the serifs, came out entirely too weak in the type. I had made most of my intended revisions on the drawings, but never got around to making new patterns before the 1939 fire; consequently nothing remains to show what changes I contemplated, although they are quite clear in my own mind.

In 1942 I sold the design (as shown by proofs of it), to the Monotype Company, with the understanding that I would either make or suggest the intended changes when the Company would be able to start work on it—work until now prevented by war conditions. The type was given the name "Marlborough" after the name of the town where it was designed. I do not think the town itself was ever aware of the "honor" paid it!

[SEE COLLOTYPE REPRODUCTION]

VENEZIA ITALIC

[Design No. 53]

IN the spring of 1925, the late George W. Jones, England's well-known printer, and typographic counsellor to the English Linotype Company, wrote me asking the cost of an italic to accompany his "Venezia" face; and after some correspondence I received an order to go ahead with the drawings. I was in England later in the year, and took over with me the drawings I had made. They evidently pleased Jones because he sent me a draft for the reasonable bill I rendered; but he did not commission me to engrave matrices for the face, although he had asked the cost of that work also. I later discovered that the English Linotype Company had produced the Italic. I am under the impression that Mr. Jones transferred both the roman and italic Venezia to the Linotype Company. The type shown is a reproduction from a proof Jones sent to me.

Stanley Morison (in error) says of it that "this italic is based upon an early French renaissance fount, that cut by Claude Garamond circa 1535." If it has any resemblance whatever to Garamond's letter, it is purely coincidental, as I insist I made it to accompany the roman *without reference to any other letter* except the roman it was to complement.

[SEE COLLOTYPE REPRODUCTION]

THE TIMES WHEN ADVERTISERS
INSISTED UPON A HEAVY BLACKFACE OR
Gothic in displaying advertisements are
past. The educational forces that are at
work in printing have wrought so well
that there is widespread appreciation in
evidence of the beauty and value of the
refined and \$1234567890 neat light faces

DE VINNE ROMAN

[Design No. 4]

IT WAS THE TERRACE OF
God's house
That she was standing on,—
By God built over the sheer depth
In which Space is begun;
So high, that looking downward

VILLAGE

[Design No. 8]

DISTRUST

More Histo

Bold Displa

GLOBE GOTHIC BOLD
[Design No. 14]

ABCDEFGHIJKLMN
OPQRSTUVWXYZA

SEE THE QUICK
BROWN FOX JUMP

NORMAN CAPITALS
[Design No. 18]

FREDICSHAMNGT
pack my box with five
dzn lqur jgs 1234567
890 Qu& æ œ ct fl ff
YQULVKJPZBWX,-

SHERMAN
[Design No. 21]

Homep Homep Ho
poem pope mop
mmmmmm oooooo
eeeeeeeeeeee ppppp

GOUDY ROMAN
[Design No. 23]

American Museum
of Safety favors
Standard Warning Signal

KLAXON
[Design No. 24]

One of the that all attempt
lasting lesson for graft pers
bright see these song notes
stone shone those nests co
the seventh regiment rollin
SHE SEES HOMES SHE
COMMON SENSE HAS

BOOKLET OLD STYLE
[Design No. 28]

A WARNING SIGNAL must not only waves on the drum of the ear, but it mind behind the ear and cause volitional signal should carry its alarm notice over the least one block, to even a deaf or slow-moving the wind and other noise of the street.

KLAXON
[Design No. 24]

CORRECTION: THE LETTERING SHOWN ON THE FACING PAGE WAS DRAWN BY MR. GOUBY MERILY TO ACCOMPANY THE KLAXON TYPE, WHICH IS REPRODUCED ABOVE.

more by turning the leaves of the book of experience in their chosen trade than they would gain in the formal institutions established for that end. This is particularly true of the art of printing, as the elements of good expression and the thoughts of the best intellects are forced upon the minds of those who work at the composing-case. 1 2 3 4 5 6 7 8 9 0

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzstctfiflflfffl.'':!

GOUDY ANTIQUE
[Design No. 39]

lasting lesson for graft pers
 bright see these song notes
 stone shone those nests co
 the seventh regiment rollin
 SHE SEES HOMES SHE
 COMMON SENSE HAS

BOOKLET OLD STYLE
 [Design No. 28]

PCK MY BX WITH
 FV DZN JUGS LQR
 quick brown fog day U
 12 & l m j v z s fi x
 B'ARDOE peath' g

AN UNNAMED DESIGN
 [Design No. 31A]

more by turning the leaves of the book of experience
 in their chosen trade than they would gain in the formal
 institutions established for that end. This is particu-
 larly true of the art of printing, as the elements of good
 expression and the thoughts of the best intellects are
 forced upon the minds of those who work at the com-
 posing-case. 1 2 3 4 5 6 7 8 9 0

ABCDEFGHIJKLMN O P Q R S T V W X Y Z &
 abcdefghijklmnopqrstuvwxyz&@#%&'()*+,-.:/

GOUDY ANTIQUE
 [Design No. 39]



CLOISTER INITIALS

[Design No. 32A]

PACK MY BOX WITH

LINING GOTHIC

[Design No. 41]

PHILOBIBLON A RICARDO
pars capituli de commendatione
ientia habitat.

AM veritas vocis perit cum so
absconsa et thesaurus invisus: ve
se disciplinali sensui manifestare
dum aucitur, amplius vero et tadt

GOUDY NEWSTYLE

[Design No. 44]

Nicolas Jenson, celebrated for the Roman type, was according to legend, sent to Mainz by Charles VII of France, who thought that his Tours mint-master should acquaint himself with a sufficient amount of knowledge of the new printing art, to use it to advantage upon his return. (1458)

De Præparatione Evangelica of Eusebius is generally considered Jenson's first book.

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z Æ Æ

a b c d e f g h i j k l m n o p q r s
t u v w x y z æ æ

1 2 3 4 5 6 7 8 9 0 £ , : ; ' ' (-) ! ? &

VENEZIA ITALIC

[Design No. 53]

89050457555



b89050457555a

89050457555



b89050457555a